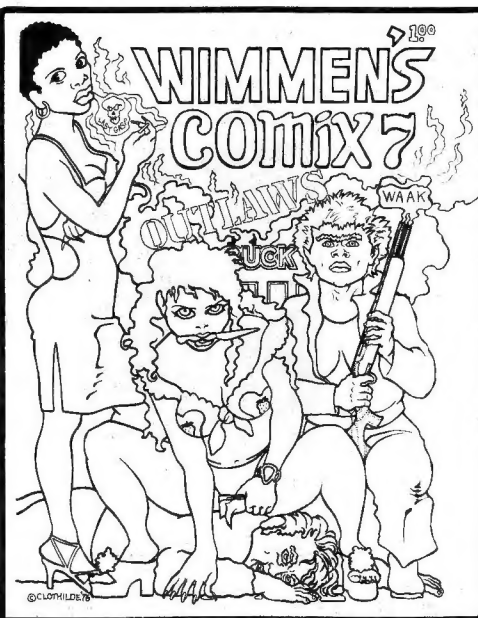




COMIX WORLD 63. January 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. Sub rate: \$3.50 for 12, \$6 for 24. I publish twice a month when I'm on schedule. All back issues--\$10. Logos this ish by Dot Bucher who has a story and back cover in the current issue of WIMMEN'S COMIX. #7 is all about women outlaws, but actually it's pretty tame stuff compared to what went down in the crime comics of the forties. What I liked about the book was all the new cartoonists getting into print. Seems the women have got the kind of book the men need, an anthology open to anyone. Seems editor Mel Gebbie went for short stories this round and gave a lot of people a chance. She did a gorgeous surrealistic color job on the cover & the image of those armed women is sure to be a grabber on the newsstand. * DR. ATOMIC #4 is \$1.35 pp from Last Gasp Comix, P. O. Box 212, Berkeley, CA 94704. This is the ultimate grass book, the Pipe and Dope Book in which Larry Todd tells you the history of marijuana & the secrets of its successful cultivation and usage. Inside, Larry says to watch out for Harlan Ellison's Chocolate Alphabet, a comic he'll illustrate for Last Gasp in 1977. Says Doc Atomic: "Support your local cartoonist, he is the imagination of mankind in its most modern form!" Aside from its scientific validity, Dr. Atomic 4 is one of the funniest satires on the excesses of dope lore & usage yet published. What is a "pregnant guppy?" How do you distinguish between a "doozie" and a "bomber?" Larry tells you all about such things in this primer of "roachology." * Why do you need Cobblestone #24? Because it's a good paper and it contains a cover by Rick Griffin as well as a full



page interview. Says Griffin: "Art is a definite type of work to me; it's not a work that I dread, but it's a work. I see art as a project. You have to come up with the idea and then sort out all the different elements to make it work!" Interviewed in the same issue is Lee Marrs, a woman cartoonist whose work has appeared in Wimmen's, Star Reach, Weird Mystery, Crazy, and her own Pudge books. Lee's next book will be The Compleat Fart (Krupp, 1977). Info on her appears in Comix World #5. You get Cobblestone from Fragments West, P. O. Box 1128, Los Alamitos, CA 90720. \$5 a year or 50¢ for that single issue. * If you are still wondering how Binky Brown turned out, you'll want to read Sacred and Profane, the jumbo 40-page sequel to Binky Brown Meets the Holy Virgin Mary. \$2.35 from Last Gasp. The book contains all of Justin Green's We Fellow Travelers from Comix Book & Apple Pie. The tale of Binky in art school is "Sweet Void of Youth" and it contains a nice drawing of the Bitch Goddess, Success. Sacred and Profane is the 3rd up to be printed in this large format. Harold Hedd 1 was 1st; Spaced 3 second.



No doubt stimulated by the success of Stan Lee's Origins series for Simon & Schuster, Warner's has published Secret Origins of the Super DC Heroes. Inside are the first stories of Superman, Batman, Green Lantern, Wonder Woman, Flash, Green Arrow, Atom, Hawkman, Plastic Man, and Captain Marvel, the latter a character acquired by National Periodicals in 1973. This book would make an excellent text for a basic course on comics. In a few cases, first stories are contrasted with later ones, giving the serious student a chance to analyze the evolution of comic art technique. There are some errors, but none serious. The first Siegel and Schuster Superman tale ran in a fanzine in 1932, for example, but '33 is the usual date quoted. It's also more than likely that Gardner Fox lifted the idea for Hawkman from Flash Gordon rather than the cited mythology, but "adaptations" were so common during this period of comic book development that no one can make any positive argument about who created what character. Secret Origins is \$6.95 in paperback. Cover by Neal Adams. Edited by Dennis O'Neill. * Marvel's Black hero, Luke Cage is doing so well that DC has decided to get on the ethnic bandwagon. BLACK LIGHT



NING is DC's Black strong man. A sad copy. Neither company captures the Black life-style and idiom. To check it out, just compare Luke Cage or Black Lightning with the characters in Good Jive or White Whore Funnies. Or read Ishmael Reed's The Last Days of Louisiana Red (Avon), a comic novel in which Cab Calloway's Minnie the Moocher appears as a character. Red takes place in Berkeley and is a satire on 60s politics. * Mike Gilbert disagreed with Lyn Chevli's evaluation of Lane's Middle-Class Fantasies 2. The insides, he felt, "were well written, well drawn, & had a lot to say. Some very subtle humor & superb timing. Especially enjoyable were "Cantua Creek" & "The Legend." Some of Mike's own work will appear in Quack 2. He's currently working on a new Science fiction series. * CARRIE WHITE LIVES! * Jaxon's trilogy will be called WHITE COMMANCHE. He's in the Bay Area working on the cover. * Cover and one page by Jay Lynch on Midwest Magazine, available for 50¢ from Chicago Sun-times, Room 110, 401 N. Wabash, Chicago, IL 60611. Issue for January 2, 1977. * January Hustler ran a softened version of Becky Wilson's back cover of Wet Satin. January High Society ran the drawing hard as drawn. Hmmm. * Friends of Robbie may write him c/o Jaynie B. McDonald, 39 Bryson Rd., Edinburgh, Scotland. Robbie drew eight yrs for possession. * Austin Comix 1 is \$1.05 pp from Last Gasp. A weird little number completists will want. * Midnight Fiction 2 is \$1.35 pp from 4333 N. E. 29th Avenue, Portland, Ore 97211. 8 1/2 x 11" B/W. * MIXED BUNCH #1 is one of those great undergrounds. \$2 from Alchemy, 253 Portobello Rd., London W11 1LR England.



SCIENCE FICTION HORROR AND FANTASY CON!

December 5, 1976. A Sunday at the Hyatt on Wilshire in Los Angeles. Clear as a bell all the way. I stayed with George DiCaprio in Hollywood. Visited with a lot of people. Saw Robert P. Williams' house & talked with him awhile. He says I ought to continue the Berkeley Con. I'm started to think it out. If you're into Williams' art (and who isn't?), an article and pix and art all appear in the pilot issue of FLASH for which neo-dope mag Williams did the logo. By mail, Last Gasp has it (Box 212, Berkeley, CA 94704) for \$2 pp. Steve Alexander is the publisher. Art by Bil Stout and Jim Himes. At Zero headquarters, Warren & Pete are on the finishing stretch with Zero 4. The gang had all these great paper mache masks and Big Red was there and George DiCaprio with a Japanese toy Samurai sword so we improvised a scene where a massive Charlie Brown monster accompanied by Spider-man and Captain America and Ben Grimm all tried to keep Red prisoner but were routed by the appearance of one of the Samurai warriors I got it all on film & some of you will see it all at a con one day. Inducted into the Science Fiction, etc. Hall of Fame were a number of heavies. Forest J. Ackerman gave the award to Robert Bloch; Jack Kirby to Bob Clampett; Kirk Alyn to Jerry Siegel and Joe Shuster; Eric Hoffman to Jay "Dr. Shrinker" Robinson; and George Clayton Johnson to Special Effects animator Jim Danforth. A posthumous award went to Fritz Lang. Some quotes: Bloch (who made an award to Christopher Lee): "Who has ever seen Christopher Lee in the daytime?" George Clayton Johnson: "I love other lands & I love people who can create an other land." Lee: "We were the forerunners of the occult hits of today." "You don't expect either logic or justice in the film business." Lee has moved to Los Angeles from England. The comics panel featured Don Rico, Mark Evanier, Mike Royer, Jack Kirby, Don Glut, and Roy Thomas. Said Royer, "Comics can do the impossible things you can never do on film." Thomas: "I'll get up to the 60's eventually. I didn't like them all that much." Don Rico is teaching UCLA extension, "Comic Book Writing: Literature or Junk?" A well organized event by Doug Wright.



KIRK ALYN * JOE SHUSTER * JERRY SIEGEL

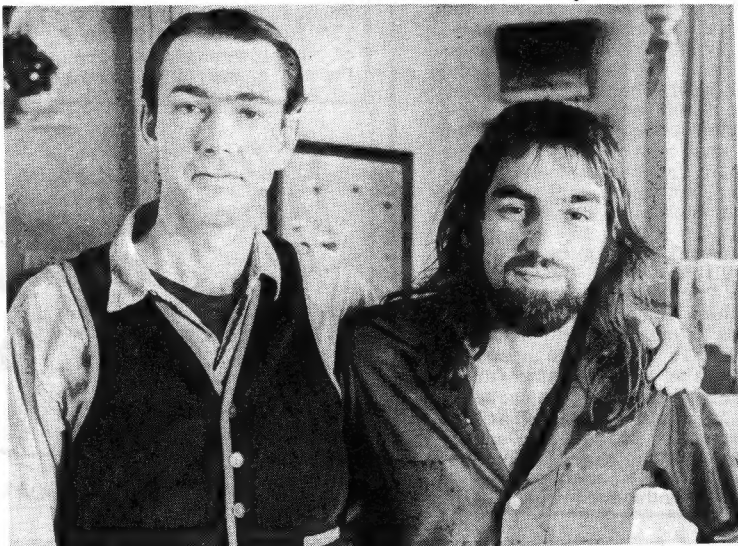
Jerry Siegel and Joe Shuster are finally getting the recognition they deserve for starting Superman on his way back in 1932. Their long legal battle with National Periodicals was resolved last year. With them is Kirk Alyn, Star of the original Superman serial in the 1940's.



JIM DANFORTH * BOB CLAMPETT * CLAY GEERDES

Jim Danforth did the stop-motion animation for When Dinosaurs Ruled the Earth. Bob Clampett created Bugs Bunny, Porky Pig, Tweety Bird & many other characters for Warner Brothers in the forties (See current Mediascene special on animation). Clay Geerdes has a way of showing up in strange places. BELOW: TINY TIM (LORETTA) ASSASSINATED BY SANTA KRL.

ROBERT P. WILLIAMS * GEORGE DICAPRIO DEC. 5, 1976





COMIX WORLD 64. January 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. All rights reserved. Subs: \$3.50 for 12, \$6 for 24. 60 back issues for \$10. Logo by Briz, an L.A. fantasy artist whose work will appear in ZERO #4. The first ugs of '77? Bob Sidebottom's BARBARIAN WOMEN 2 and CALIFORNIA COMICS 3. Both \$2. Both worth the price. BW2 has a color cover and full color inside story by S. Clay Wilson. Some of Wilson's grossest stuff, "Babbs Crabb and her Friend Bernice Meet the Male Chauvinist Peg," is another fragment of Wilson's life-long pirate tale. Aside from the fact that the story called "Warrior" is a blatant Corben swipe (compare For the Love of Daemon and Skull 6), BW 2 strikes me as an excellent comic. Ron Harris's The Hashida Gold is a beautifully illustrated tale of irony and greed set in Japan. Nice inside cover illo by Ed Watson who draws nubile girls better than Bode did. \$2.35 pp from Bob at 73 Ea. San Fernando, San Jose, CA 95113. Dealers should inquire. Wilson is sure to get an award for that gory castration cover. Those women are sure to make the WIMMENS outlaws pale into the vellum.

California Comics 3 is an ug 1st of sorts, having a red and white striped cover into which is built a woman's body. Now it's not unusual to see likenesses of women on comics, fantasy likenesses being a major selling point, but this woman has red and white striped gloves and stockings and sun glasses; her navel and nipples are covered with blue stars; and the only thing exposed is her labia majora, surrounded by golden pubic hair in the shape of an American eagle, Ed Watson's nod to the long Bicentennial we endured in '76. It's a cover designed to be hidden under the counter anywhere in the country outside of a few bold head shops. Inside, Ed tells another tale of his acid-guru, Lovetree. "Anglers Three" is one of the most unusual fish stories in or out of the comix. Ed's full-page Wesson oil fantasy ought to be printed as a color poster. What is printed as a poster in the center fold-out is a nude painting by Richard Corben. It's a nice air-brushed piece of photo-realism in the Aslay style popularized in QUI, but the blonde has no pubic hair and her anatomy is a bit weird for my tastes, definitely not the best work of Corben. Concluding this strange collection of graphic art is Barney Steel's hard-hat fantasy, "My Ford is a Closet Flying Saucer." Couple of nice line drawings by T. Bird and the latest part of the Comixography being researched by Bill Loudin, this one covering the D's. Not an easy task to make up an index of this kind, because comix are still happening and before you get to print there are always additions. Dr. Atomic 4, for instance, came out in December, and isn't on the listing. On the other hand, earlier ug works like the tabloid DIRTY GIRLIES COMIX are described in detail, making this listing a valuable one for both writers and collectors.* In the February HIGH TIMES, you'll find the first pages of Gilbert Shelton's new color Freak Brothers story, a tale which features Norbert the Mark. The story will be serialized and run monthly in HT. Shelton did the cover for Feb.* More work by Bobby London in HEAD.* FUN #3 highly recommended by CW. Features Errol McCarthy's work, "Francuntstein" and "Galaxia, Virgin Queen of the Cosmos." Monarch, P. O. Box 5334, Houston TX.



CARLOAD O' COMICS, the anthology of Crumb published by Belier Press is certain to expand the Crumb mystique beyond its present parameters. The book shows the wide range of Crumb's interests and anyone reading it will become aware of the enormous influence the artist has had on subsequent comix as well as on magazine and tv advertising. Crumb is a true satirist who never holds anything back. His fantasies are uncensored and his flight into the absurd unrestricted. The new story, published in CARLOAD for the first time, is Mr. Snoid in "Once I led the life of a Millionaire." Snoid oppresses his servant, Beulah, and is brought down by a gang of revolutionaries. In the process, Crumb indulges himself in his favorite big-ass fantasy. The rumor is Crumb is working on a full book about the Snoids, those smiling characters who inhabit women's anuses.



How does the old comic book business work? Crumb tells the entire story in pictures on the back of Carload. What's the right subject matter? Anything in your own life, preferably exaggerated a shade beyond belief. Where most people stop and begin to censor their fantasy lives, Crumb starts. He follows Sam the Plumber into the sewer and out again. So how come he never wrote a comic called TOILETS AND TUSHIES? You will get off on the elaborate Crumbography at the end of his carload of funnies, one which includes most of his covers. Unlike other anthologies in print which have a way of promoting only the company that published them, Belier's Carload plugs everybody who wrote about or published Crumb. There is a nice note on Marjorie Allessandrini's CRUMB (Paris: Albin Michel, '74), a French bio yet to be translated.



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TITTERS, edited by Deanne Stillman and Anne Beatts, Macmillan, 1976, is a much needed book and one which the editors will probably get a lot of flack from. It is not a pretty book. There is no elegant white space or aesthetically pleasing photography, but there is a lot of color. In fact, it looks like an expanded version of the NATIONAL LAMPOON, and sometimes it reads like it. It was put together entirely by women in what appears to be a merry off-the-wall way and for this reason it is fast reading, fun and funny. It is also irreverent, gross and provocative. The miracle is that it got published at all. And by MacMillan? Ye Gods, is the east coast actually waking up? Yes, by Hera, and they have discovered that the latest in thrills to offer a jaded buying public is raunchy female humor. Thank Goddess.

Its 192 pages are jammed with goodies--and some dull stuff. Most of it is satire and parody, written, drawn and photographed, and the bulk of it is fresh. My favorites are The Total Slave by Linda Crawford, in which "Fidelity expert Madel Moron has devised a course that will enrich your marriage . . . and teach you how to beg, sit up and roll over;" Roll Me Over, Lay Me Down by Florence King, "the heyday of the hymen, when the only penetrated hole was the one in Adlai's shoe"; Signals for a Monday Night by Erma Bombeck, in which a football widow fights back; A Guide To Black Slang by Fran Ross, which is funny even to a terminal WASP; Eloise Returns by Janie Gaynor and Peggy Goldman, "She's twenty-six, she lives at the Plaza, she has a deco coke spoon;" Clampax Menstrual Pontoon Instruction Booklet by Emily Prager, which surely will become a classic; The Feminish Dictionary, which carries changing the language to its logical absurdity; Zit Picking by Shelby Sampson, another shared but secret hobby; Miz Magazine by a committee whose marvelously twisted brains did a one page biography of Ilse Koch, and last but not least, the Male Nude Centerfold by Pst Oleszko, which is not in the center and doesn't fold out but is one of the best bits of photography and stitchery done anywhere. There are plenty more high quality laughs in the book. Those are merely my favorites. Now to the bummers. The Bay Area cartoonists were all clumped in the back which I think was a shame because, with the exception of Shelby

Sampson, they ranged from dreadful to mediocre. Spacing them through the book would have made the better ones look good and the bad ones easy to skip over. The problem with the bad strips was that they just weren't funny at all, while the better ones didn't seem to have the level of humor the rest of the book did in its best parts. Dale Messick did a full color strip titled Brenda Starr Gets a Navel. It was cute. That's all I can say.

Much of the written parody was too long, going on for three or four pages, losing steam and the reader. Pimento, a parody of Lillian Hellman, is a good example, although the article is accompanied by an excellent and rather funny painting of Hellman. Fear of Fucking by Anne Beatts is similar. It's a very good parody of Erica Jong and has a well done illustration, but the piece should have been two, not five pages. The paper dolls are in gorgeous color, but I fail to see anything funny about them. Maybe it's just me, but finding something like that smack in the middle of a generally funny book made me feel like an idiot--as if I were missing something.

I subscribe to the idea that nothing is sacred, as it is obvious the editors of TITTERS do, however, I still found a few areas which set my teeth on edge. The Sylvia Plath Cookbook was unnecessary in my opinion. It was 'clever' and 'daring,' but not quite a sidesplitter. I kept wondering how her mother would feel if she saw it. In other parts of the book I was made uncomfortable by the use of real or near real names and portraits. That kind of thing strikes me as exploitive and I do not think it is a show of strength to parody individuals without their permission. Ilse Koch, yes. At least, she is dead and was a known zombie, but why Patty Hearst and not Jackie Onassis? This is an area in which I think feminists will object most strongly, feeling that satire and parody are useful when directed at groups, institutions or stereotypes, but destructive when focused on one person.

The omissions in TITTERS are as fascinating as what is in the book. Did Lily Tomlin really object to the title on grounds that it was sexist? What about Harrison and Tyler, Ruth Gordon and Anita Loos? I wondered why there weren't take-offs on Vogue or some of the more self-righteous feminist publications, and I would love to have seen something done on fashion covering Hippie Chick or

Dyke Chic with a little bisexual cheek on the side. Well, it's easy to criticize and it's difficult to put everything in a first book. It made me laugh and I suspect it will make some hard-line feminists laugh in places they will feel guilty about later, but that's what humor is all about. It tends to level people to a unified whole. Women need that.

TITTERS is a good start. The editors took a lot of risks and with some exceptions did a wonderful job. They are both excellent satirical writers as well. I can't wait for the sequel. Wouldn't it be amusing if it were called CLITTERS! (Lyn Chevli, who reviewed TITTERS, is co-editor of TITS 'N' CLITS COMICS, the third issue of which will be out in February.) * In the February HIGH TIMES begins a new color Freak Brothers story drawn by Shelton and Sheridan. Shelton did the February cover. * Guy Colwell has completed the 3rd issue of Inner City Romance. The book will be published by Last Gasp. * John Adkins Richardson, some of whose work has been published by Krupp Comic Works, has published an excellent work on drawing. The Complete book of Cartooning is a large paperback with many illos. Underground comix are covered in chapter 7 on page 198. \$6.95 from Prentice-Hall, Englewood Cliffs, N. J. 07632. Incidentally, I don't agree with anything Richardson says about ugs and will elaborate when I review the book. * Dot Bucher just reminded me in a tough note that she was co-editor of WIMMEN'S 2. * COMIX UNLIMITED 2 was tied up by a United Parcel strike. Vince won't burn you. * Next from Krupp: Trina's Women & Lee Marrs Complete Art. * Bizarre Classix is \$6.50 pp fm Belier Press, P. O. Box "C", Gracie Sta, NY NY 10028. * Greg Irons did a series of flyers for a Berkeley Rock club, West Dakota in November and December of 1976. * On January 16, I was at the Hyatt-Wilshire in L. A. to witness the induction of Groucho Marx into the Motion Picture Hall of Fame. Groucho, who has inspired so many underground artists (He is Dirty Duck, in case you never knew), was hip to hype city. Given his plaque, he said, "I accept this award, shabby as it is." George Fennerman, announcer on You Bet Your Life, told a lot of Groucho stories. "I was afraid to go to restaurants with him. He'd spot a beautiful woman in a booth and he'd sit down with her and say, 'Are you alone?' Well, there must be something terribly wrong with you." At 86, Groucho seemed pretty spaced out, but he could still outwit his critics with those one-liners.

ROBERT FERRIGNO
SEATTLE, WASHINGTON

To Readers of TBC:

I recently purchased several pages of original underground art from a collector/dealer on the East Coast. The pages were all published and by several of the ZAP artists. When I received the pages, I felt that the style was a little rough, the line unsure, but I assumed that, since they were early works, that the artists were still forming. I took two of the pages to a Con in Oregon, and put them on display. Several dealers commented favorably on the pages, saying that they had never seen original underground art, and liking what they saw. Just about then a man named Mike strolled up and told me that he knew the artist, had seen his originals and the ones I had on display were frauds. After several weeks of checking...this involved contacting the artists (Clay Geerdes of Comix World helped) and sending xeroxes for their appraisal...the verdict was in: GUILTY. I contacted the man who sold me the pages, informed him of the situation, as did the artist's lawyer, and got my money back. The collector/dealer told me that if the pages were fraudulent, he had been massively swindled. At this point I settled for a full refund and a letter to TBC.

If you are buying original underground art, here are some things I've learned. Buy from a reputable, established dealer. This is not a guarantee of authenticity. The dealer I bought from was highly recommended by other dealers I contacted prior to the purchase. However, in the instance of fraud, you can at least get your money back. Keep all ads, letters, and receipts of purchase. You may need them as evidence. I would suggest buying only published art unless you buy directly from the artist. With published art you have a ready method of authentication: the published page. Hold the "original" next to the published page. Look at areas not of major visual interest; shading, corner detail, whatever. If there is a variation in line or detail, you in all probability have been ripped off. At least at that point, you should take other steps to authenticate. Pencil lines may appear on the original that don't appear on the printed page, but they would have to be very light, and/or blue pencil. The inked portions of the original and the printed page must correlate exactly.

In retrospect, it seems that the thing that made it easy to be fooled was my own excitement about the art. Like many other people, I had never seen an original underground page. I had doubts about the pages received, but I wanted to believe that they were real. This seems like a rather naive attitude when hundreds of dollars are at stake. If you are buying, be critical. The easiest ways to forge art, also make it difficult to forge with strong, clean strokes, the way the true original is. Ignorance and gullibility makes it hard on everybody but the sharks.



#65

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COMIX WORLD 65. Copyright Clay Geerdes 1977. World Rights Reserved. Subs: 12 for \$3.50; 24 for \$6. All back issues for \$10 while they last.* This year's San Diego Con is July 20-24 at the El Cortez & Carl Barks will be present at the banquet. * I do not plan to do a Berkeley Con this year. I paid for the party last year and it's my feeling that those who profit most from a convention--dealers, publishers, and individuals--ought to bear the lion's share of the expenses. Fact is, they don't care about the con and say they don't need it. The people who do say they want it and enjoy it are those who live outside the Bay Area and like to have a chance to come and connect with other ug collectors and artists. Local artists and publishers see more than enough of one another year-round. My advice is for all of you who dig cons to go to San Diego and get together there. * There's a Star Trek con at Civic Auditorium in San Francisco, February 11-13, 1977. Harlan Ellison, Theodore Sturgeon, and Robert Heinlein will be guests. Bob Wilkins will emcee. info P. O. Box 24022, Oakland, CA 94623. * WANTED: Rare or O.P. ug comix, original art, tabloids, posters, flyers, catalogs, buttons and other memorabilia--Jerry Tomasiewicz, 5405 S. 33rd Ave., Omaha, Nebraska 68107.

If you're into anal humor, The Compleat Fart is going to tickle more than your fancy.

Lee told me about this unusual comic work back in 1973 and it's taken the usual four years to get into print. A sample of the humor herein: "Actually, there are countless thousands of farts--the closed-car-in-a-snowstorm, the first date, the late church service, etc. Farts are an integral part of our mundane lives, yet DETESTED for generations. It must be their quiet lowly source which has given the fart such a bad reputation--for truly they are not as disgusting as snotty sneezes or dandruff. It's time to move out of the Dark Ages..." After detailing the various kinds and styles of fart, Marrs advises: "... when a fart appears, just FART BACK!" That region accounted for, she goes on to deal with "The Dialectics of Sweat, The Birth of B.U.R.P.," "Once Upon a Zit," and "The Heartbreak of Dandruff!" not to mention comic discussions of semen and other body fluids. \$1.35pp from Krupp. * Joel Beck's Comics and Stories reprints Joel's sixties work, Lenny of Laredo, The Profit, and Marching Marvin. The new story is The Truth about Smokey the Bear. Readers who have never had a chance to see his work have a good time in store for them.* Next to you is the preview cover of YOUNG LUST 5 by Jay Kinney & Larry Todd, the Red Guard Romance number. HOT CHA!

COMPLEAT FART



You may find it hard to believe that LEE MARRS can spend most of a book discussing farts, much less making you laugh the whole time. But Ms. Marrs succeeds in doing both in THE COMPLEAT FART. Lee carefully researched this project to mix fact and funnies. One section described Le Petomane, a Frenchman who performed on public stage in the latter part of the 19th century. Le Petomane's "act" consisted of farting the French National Anthem. His repertoire consisted of many other popular tunes as well. He was a big hit in his day, often appearing as the lead act for the stage actress Sarah Bernhart.

Marrs brings farting up to date too, describing a couple of dozen varieties of flatulence and the social ramifications of each. Part of the book is devoted to "other body emissions."



HER FIRST ANTHOLOGY...



Looks like all of the comix you've been reading about for the past couple of months are going to come at you in a cluster. I received copies of the new collection of Trina's work, the Compleat Fart by Lee Marrs, and Joel Beck's Comics and Stories. Trina is in Canada doing a tv show. Her new book collects from NatLamp, Comix Book & High Times. Strips and stories re Rosie The Riveter (a character who appeared in Green Hornet Comics in the mid-forties), Panthea (who was in EVO and Lulu (High Times)). You can even dress the artist in various superheroine costumes; the back cover is a sheet of paper dolls. Trina's Rosie looks like Betty Grable, the most famous pin-up of the forties. \$1.05 pp from Krupp.

KRUPP COMICS
Box 7
Princeton, Wis. 54968



FEB
'77

NEW! JOEL BECK'S COMICS

ALSO LEGEND OF WOLFMAN #1 135 pp LAST GASP COMIX
P.O. BOX 212
BERKELEY, CA 94704
by ARMANDO AND
JOANA ZEGRI

Daily comic strip writer found dead

COCOA, Fla. — James Childress, whose comic strip "Conchy" is carried by 37 daily and nine Sunday newspapers in the United States, was found dead yesterday, apparently of a self-inflicted gunshot wound. Childress died at his home in nearby Port St. John. A suicide note was found.

Friends said Childress had been depressed because of family difficulties.

I NEVER MET JAMES CHILDRESS, BUT I LOVED HIS CONCHY AS AN HONEST AND PERCEPTIVE, IF SURREALISTIC VIEW OF MODERN TIMES. IN VIEW OF HIS RECENT SUICIDE, THE STRIPS BELOW BECOME PROPHETIC. THE COMIC'S WORLD WILL BE LESS WITHOUT HIM.
-chay GERDES 2-77

TO GO THROUGH LIFE AS A BEE IS TRULY A CURSE OF NATURE...



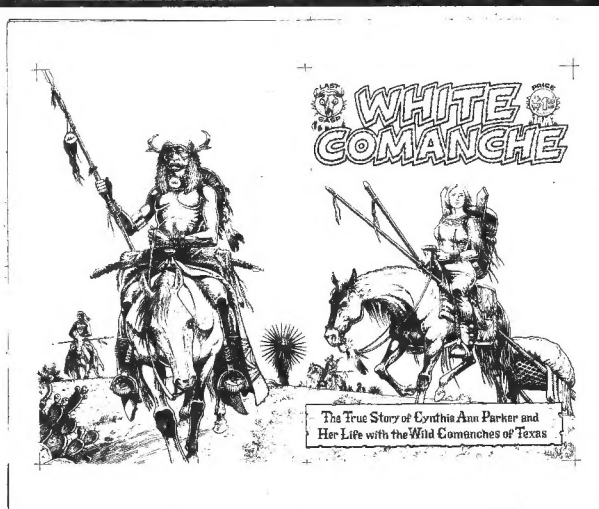
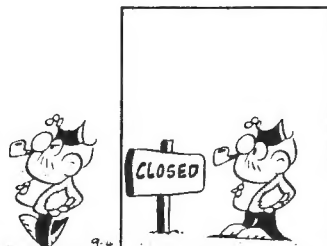
WHEN A BEE IS CALLED UPON TO DEFEND ITSELF, IT IS DONE SO AT THE COST OF ITS OWN LIFE. WE HAVE THE ONE-TIME USE OF A STINGER WHICH BRINGS ABOUT OUR OWN EVENTUAL DEATH ONCE ACTIVATED.



BUT IN OUR OWN WAY, WE HAVE SERVED AS AN INSPIRATION TO MANKIND. THEY HAVE TAKEN OUR SIMPLE DESIGN AND ENLARGED UPON IT IN THEIR ETERNAL QUEST FOR SOPHISTICATED WEAPONRY. THEIR BEE, LIKE US, DIES, TOO...

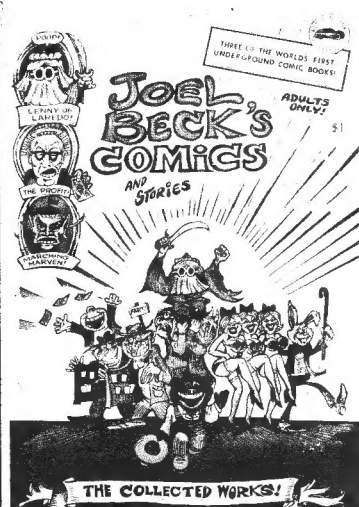


BUT WHEN IT STINGS, IT'S GANGBUSTERS!



JAXON, ONCE ART DIRECTOR FOR THE FAMILY DOG, A CO-FOUNDER OF RIP-OFF PRESS, & ONE OF THE ORIGINAL SKULL ARTISTS PRINTED THIS COVER FOR WHITE COMANCHE 1 IN 22 HOURS. LAST GASP WILL PUBLISH THE BOOK IN FEBRUARY, 1977.

SEE
CHAL'S STORIES
AND
PHOTOS
IN
CHERI
ADAM
KNIGHT
PIX
FILM WORLD
CABBLESTONE
COMIX
UNLIMITED



JACK KATZ

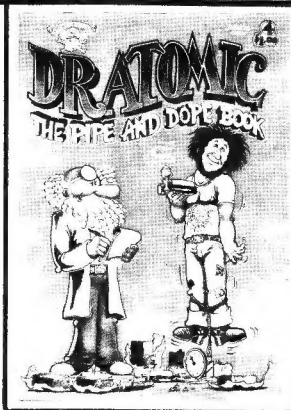
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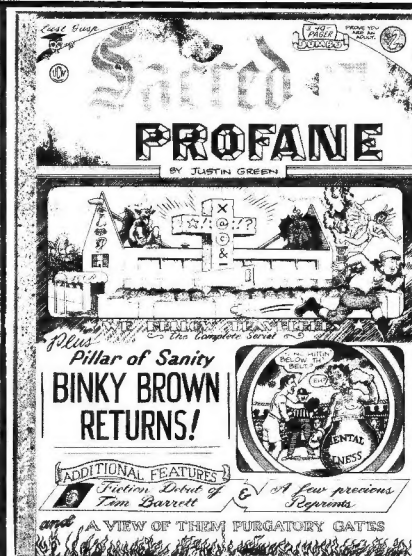
COMIX WORLD 66. Copyright Clay Geerdes. 915 Indian Rock Rd., Berkeley, CA 94707. World Rights Reserved. February 15, 1977. Logo by the one and only Scott Shaw, whose new funny stuff appears in *Fear and Laughter* and in *Quack #2*. Subs are \$3.50 for 12, \$6 for 24. Regulars can get 10 assorted back issues for \$2 pp until March 31. * Here's *LYN CHEVLI* on *DR. ATOMIC 4*: "The Pipe and Dope Book is a marvel of engineering. Larry Todd makes the 32 pages seem like much more by stuffing them with a compendium of dope lore consisting of the historical, factual, mythological, practical, geographic and humorous. And like a true scholar, he includes a bibliography on the last page. All this is accomplished by the device of the worthy Doctor teaching his young and somewhat naive friend Billy such key items as fire safety when smoking, roach clip designing, plant growing and other assorted mysteries. There is a tremendous amount of specific information on hash-making, greenhouse building and pipe construction. If all this abundance makes you think the book is crowded, hard to read, or unaesthetic, you're wrong. Todd has designed everything with beauty and care and made it all quite funny. . . As our heroes are wafted from one location to another for on the spot coverage of various aspects of being a successful doper, their costumes are appropriately changed to reflect their surroundings. Seeing Dr. Atomic as a living Egyptian bas relief is a treat, but when he turns into a precious little winged cupid hovering in the air pollinating plants, he becomes positively transcendental. . . Todd's rich imagination and eye for detail are lushly combined in the two page section illustrating the Dr. Atomic bag pipe for would-be highlanders. It is complicated dope chic at its best, and if I know Larry Todd, he has built a workable prototype himself and is carefully preserving it when not in use, in a climate controlled, dehumidified, ozone-controlled, double negative ion chamber, so that it will



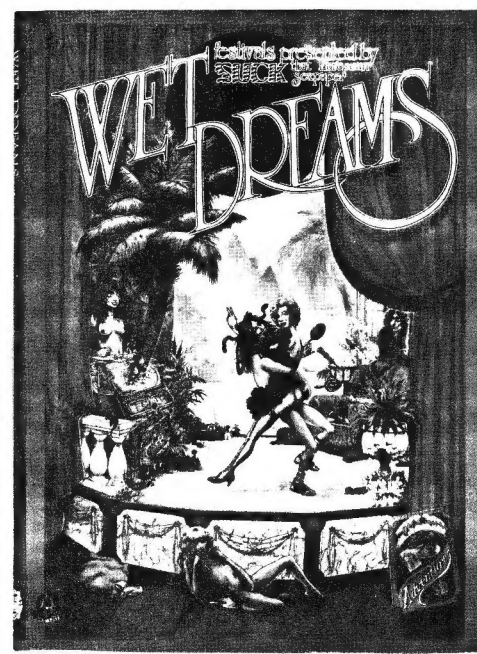
be in mint condition when the national dope museum is finally built with government funds. * Ms. Chevli is co-author/editor of *TITS IN CLITS*, a comic of feminist humor, & #3 should be ready by March 1. * *WET DREAMS* is a collection of writings & photos from the Wet Dream Film Festival held in Amsterdam. Last Gasp Comix carries it. *



The faddist aspects of the ecology movement have long faded away to join the ranks of sixties nostalgia, but *SLOW DEATH FUNNIES* is still on the scene. This title came to life back in 1969 when Ron Turner, Jaxon, Greg Irons, Fred Schrier, Dave Sheridan, Gary Arlington & numerous others were thinking about getting in to the minds of young folks via an ecology-oriented funnybook. An over-populated, heavily polluted civilization was about to take it's last gasp and that gesture became the logo (a gasping skull) still used by the comix company at 2180 Bryant Street in San Francisco owned by Ronald E. Turner. A psychologist when I first met him in Fresno in the mid-sixties,



Turner got into the comix business via ecology and women's liberation. There were other companies around in 1969--Company & Sons, Arlington's S. F. Comic Book Co., but Turner wound up doing *SLOW DEATH* and the first underground women's comic, *IT AIN'T ME BABE!* (May 1970). The first few issues of *SLOW DEATH* remained eco-oriented, but the emphasis, strongly influenced by the EC comics, shifted quickly to serious stories dealing with all kinds of social and political problems. As with most ugs, SD dealt with reality and contrasted strongly with the fantasy orientation of overground comics. One idea that was going around was to do a Real War comic (counter-Sgt. Rock--Irons used the idea in his Sgt Easy and Smack Co, while Shelton used it in Sgt Death). *SLOW DEATH 7* is the latest treatment of that idea. Bil Stout's cover was published in the *SLOW DEATH ANTHOLOGY*. The book was printed in mid-February and is now in stock at Last-Gasp.



WIMMEN'S COMIX 7. Review by Lyn Chevli. It's a good book. Excellent front and back covers by editors Melinda Gebbie and Dot Bucher. I particularly liked the content of Bucher's back cover which I won't spoil by revealing. Petchesky did the inside front cover, another take-off on Frederick's of Hollywood, but it is freshly done and good satire. I was disappointed in the first story by Rae Page Stimler which is concerned with one of my favorite biographies, that of Anne Bonny, the pirate. I have only read 2 versions of the Bonny story, but I found it difficult to make sense of the Stimler version in which Anne Bonny and Mary Read both disguised as male pirates, become lovers. Later they are arrested and not executed because both are pregnant, but no accounting is made for how two lesbian lovers got into that condition. The strip is well drawn but concentrates on what to me are the least interesting parts of these two women's lives. However, I do think the tale, to be properly told, would need an entire book. Roberta Gregory's vice squad was true, sad and funny. Thank Goddess for a righteous lesbian cartoonist with a sense of humor. Temporary Sanity by Dot Bucher is a 2 page tale tightly packed with mental health, betrayal, a gorgeous murder and an ending with a bit of sad, but wry humor. Marjorie Munster by Chris Powers should be required reading for all men. It is one of the most delightful bits of violent fantasy I have ever seen and it is accomplished by Marjorie and her magic water pistol. I don't think I can comment properly on Chapstick by Terry Richards because I suspect it is based on TV commercials and I haven't watched TV in 15 years. Sorry. Corruptions Gleam by Heather Green is another true story, but the violence in it is directed against the woman who becomes an outlaw in the subway. Well done, but

nothing funny about it. Joey Epstein's Petite Morte combines blood lust and lust lust, perpetuated by a tough gang of women. the punch line is a comment on what every woman already knows about sex. Lee Marrs got 4 pages to do Moonshine Mama and the story deserves it. I saw the pencilled version ages ago and was delighted to see the richly illustrated final product. It's even better than I remember. It, too, is sad-funny and spans 3 generations. Joyce Farmer's A Life of Her Own is a gory tale of double revenge in which just about everybody gets it somehow. It's a good counterpoint to Shelby's soft story A Basket Case which also involves violence to and by women. The innocent victim is a cake of soap. The Confectionary by Melinda Gebbie has so many messages that it has to be read several times. It's worth it. For a two pager, Melinda has crammed it with goodies. The drawing is fine, lucid and subtle. The story is as garish as the heroine, but it works. Cecily Lang's Parking Ticket is the finest sort of retribution, as is Jailbreak by Sharon Rudahl. Strangers in the Night by Michelle Juras is a lovely one-pager which reminds me a little of Willy Murphy's style. As a whole, this book makes a strong political statement about women and their victimization. It is also a good example of the use of creative violence combined with humor to reveal facets of our socialization which may surprise a lot of people. * I'd like to tell you about Guy Colwell's Inner City Romance 3, but I've only seen the painted cover, so I'll include material on it along with Jaxon's WHITE COMMANCHE in my next issue. I will say that the Colwell book is not the full color one he painted and attempted to publish in Europe. That one was called EARTH ERECTILE and I've heard some of it has been printed in CHARLIE but I haven't seen it.* Readers are welcome to write and comment, argue with, or discuss anything in CW. Say your piece. --Clay, February '77.



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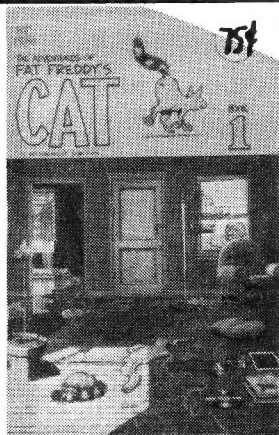




COMIX WORLD 67. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. World Rights Reserved. March 1, 1977. Logo by Pat Daley, whose strip about Lenin ran in the Berkeley BARE during 1976 and outraged a lot of campus Trots & Leninists. C'est la vie! Somebody do me a great Carter logo. It's lampoon time in old Berkeley. * March 19 and 20 are the days to go up to the Good Times House (2524 Market St., I think) and see the art and the artists. Folks like Guy Colwell, Larry Todd, Trina, Jay Kinney & many others will be on hand to discuss their work and sign the new books. Just what you've always wanted, right? A signed first edition of Young Lust 5? And if you're not a groupie, you can watch the belly dancers and get horny. Last ish, I mentioned a big fat collection of erotica called WET DREAMS; well, it's \$22.00 pp from Last Gasp, address down yonder by that panel from Guy Colwell's Inner City Romance 3, an amazing study of prison fantasy life, based in part, no doubt, on the artist's time served at McNeil Island. Colwell resisted the draft and pulled a couple of years back in the late sixties. Some of his oils will be on display at the open house on the 19th. * Rip Off Press has not one, but two volumes of Fat Freddy's Cat for you feline freaks. Both are \$1.05 pp from them, P. O. Box 14158, San Francisco, CA 94114. (and would you believe Rip Off's president, Fred Todd, whipped me two more games of ping pong!) * Old Doc Stanley, long time funnyman & ug press writer, has been convicted of involuntary manslaughter in Santa Rosa. Doc told me the story at Vito's a few months ago. He said it was self-defense. I believed him, but that jury didn't. * Isn't Wizards the worst? What a bore and a drag. Fragments of every animated cartoon you've ever seen sewn together like the pieces of Frankenstein. "Borrowings" from everyone from Bodé to Niño to Disney, which isn't so bad because comics are a borrowing business,

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but it's not a kick, certainly not adult in any way. I saw that lame Wizard, Avatar as a cross between Mr. Natural and Yosemite Sam with a voice like George Burns. Eleanor isn't so much a Bodé broad as she is a bloated Tinker Bell. Like in The Wizard of Oz, 4 characters set out to see the evil Wizard. Lots of Peter Pan & other Disney stuff crammed in to draw it out to a feature, but Wizards drags. It has neither ethic nor aesthetic. I did like Mike Ploog's drawings. You know, the Trekkies--I went over to Civic auditorium to Space Con 3 Feb 11-13--applauded their heads off when Bob Wilkins played



the Wizards trailer & there's a reason--all the best footage was in it. Watching all of it was like wading thru a dollar DC comic. Don't send me your lists of Bodé swipes. One thing I have to correct a lot of folks on is that hat. Cheech's hat was borrowed from Disney's Sorcerer's Apprentice sequence in Fantasia (1940) & it probably goes further back in occult lore. * Remember The Nickettes from Underground '73 and '74? Well, those hot girls are doing shows again & if you're around the Bay Area they'll perform at Intersection on March 6 in the evening. 756 Union Street in San Fran. in case you don't know the way. You can even get a Nickette calendar by writing to 1752 Anza, SF 94118 and saying I'm an insane Nick lover! * The Science Fiction, Horror & Fantasy Con will happen April 8-10 at the Marriott Hotel in L. A. Info from P. O. Box 69157, LA 90069. I'll be down for that shindig. * Phil Yeh and friends have published Jam, a new Album of Fables. 8x11", color cover, B/W 36pp. \$1.85 from Phil at Fragments West, P. O. Box 1128, Los Alamitos, CA 90720.

Did you ever consider that it would take a warehouse bigger than Terry Stroud's to store a complete collection of Star Trek triviaabilia? Little Tribbles \$2, big 'uns \$4. Hand-painted buttons \$1.25. A sheet of stamps for 50¢. All kinds of space jewelry and dyed t-shirts and uniforms and insignia. You'd think those folks would just join the Air Force and get into the real thing. What, no Star Trek toilet tissue? What about Spockalactics in various space colors? Cosmic dildos? Panties with the Enterprise painted on the crotch? Harlan Ellison knows how to deal with the Trekkies. He came on like a drill sergeant and whipped them into shape, lampooning hell out of the whole scene. His definition of Star Trek: "It's just Starsky and Hutch in space." If he was writing the script for Paramount's Return of Star Trek film: "The first thing I would do would be to kill Kirk off, a horrible lingering death." Guests were beamed on and offstage by transporter, an electronic device invented by Gierak the Great of Concord, California, and Ellison, looking at it, said: "Wouldn't it be funny if their atoms got all scrambled up in space and Kirk came back with Yeoman Rand's body?" "You people wouldn't walk a hundred paces to get Jonas Salk's autograph, but if William Shatner walked in here there would be such a stampede that the little ones down front would be pounded into jelly." Ellison knew his audience. He even read the eulogy he had delivered at his mother's funeral in October of last year and instead of giving him some respectful silence--It was, after all, a serious moment--the Trekkies applauded and whistled. * Robert Heinlein said, "Nothing is so obsolete as the single family dwelling." * Michelle Nichols (Lt. Uhura), typecast in Star Trek as the others, hadn't worked for a long time after the series ended. She's formed her own production company now to do space films for kids. * George Takei (Lt. Sulu) talked about solar energy, a warm, positive speaker. * We learned that Gene Roddenberry is publishing his rejected film script for the Paramount project as a novel. * Lots of creative costumes and lovely women in the costume contest as you may see from the photos in this issue. * The Berkeley Comic Art Shop moves into bigger space on March 1. New address is 2461 Telegraph, one block closer to UC campus. The store is one of six owned by Comics and Comix, publishers of Dan C'Neill's Comics and Stories and Jack Katz' First Kingdom. C. G.

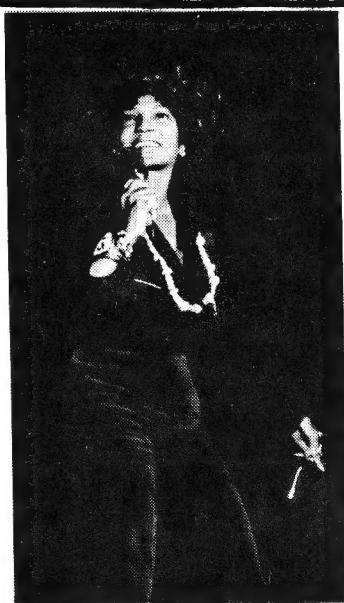


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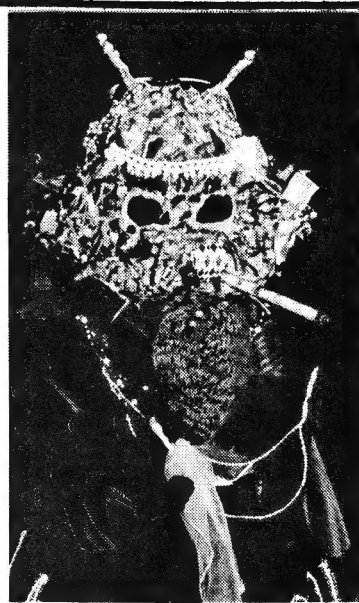




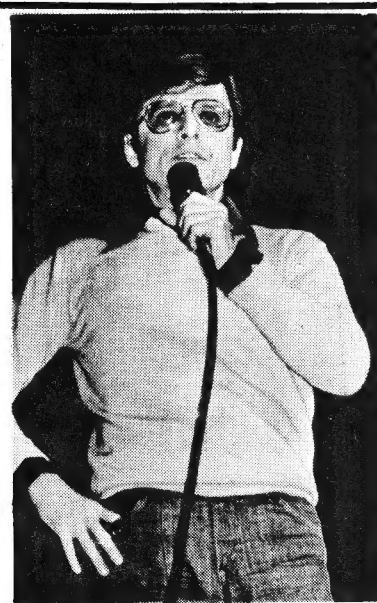
(ANTENNAED WOMEN)



(NICHELLE NICHOLS)



(THE WINNER'S)



(HARLAN ELLISON)



(ROBERT HEINLEIN)



(STURGEON, HEINLEIN, MARTELL, LENARD)

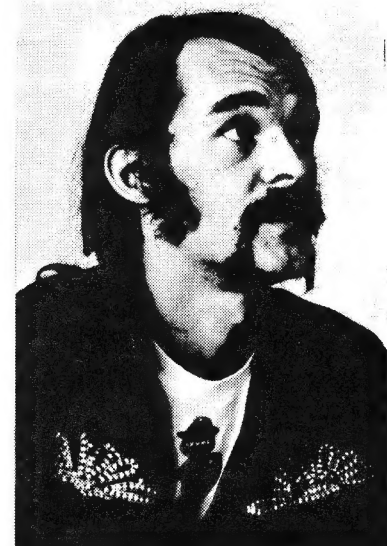


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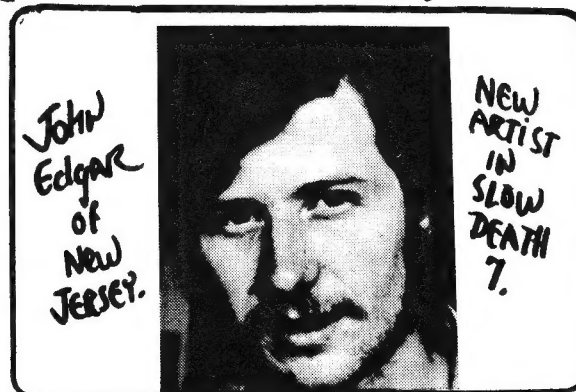
DR. ATOMIC.



(BEAUTY AND THE CREATURE.)



(LARRY TODD (WILL ATTEND GOOD TIMES OPEN HOUSE.))



(GEORGE TAKEI)

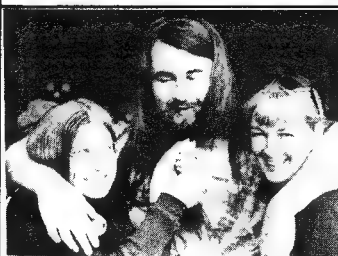


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COMIX WORLD 68/Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. World Rights Reserved. Logo by Bob Vojtko. Art below copyright by artist concerned. Subs: \$3.50 for 12; \$6 for 24. Inquire re back issues. Anyone interested in advertising in my San Diego Con issue, write me before May 1. Space limited.* The biggy of the month is Tits & Clits 3. New artist is Ruth Lynn with a four-pager, "Rufus and the Rapist," from which a panel is reproduced below. Old vets include Lyn and Joyce, both of whom I met around the time of the first



ug con at UC in 1973; Roberta Gregory, staff artist of Cobblestone; the incomparable Dot Bucher (great story: I was a Sex Junkie!); 2-pagers by Trina and Shelby. Let's have a male review from one of you readers. One typed double-spaced page. I'll publish the first good'n.



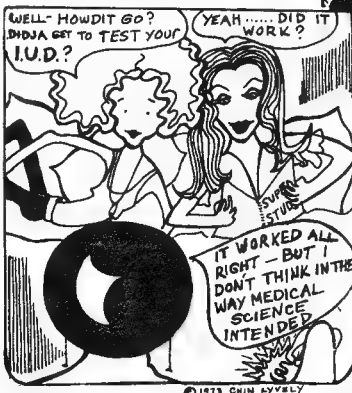
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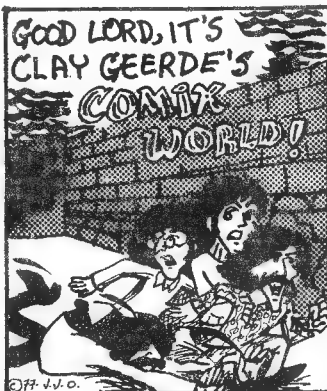
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JOEL BECK'S COMICS AND STORIES. Joel Beck certainly deserves an anthology. His work goes back to the early 60's when ug comix were just beginning. I was tempted to think that Beck's stories were pure corn since some of them involve the likes of Smokey the Bear and Meakey Moose, but they aren't. They hold up today largely because Beck is just plain good, but also because all the issues he raised back then are still issues--media mythology, capitalism, censorship, prejudice. None of that has changed and it probably never will but it makes good material for satire and Joel knows where to sink his barbs. The book looks like he sat down yesterday with a pen and some good bristol board and just dashed these gems off in one day--effortlessly. The book is printed on dazzling white paper, not newsprint. It makes a wonderful difference and leads me to wish that all books could be printed this way. My favorite story is Lenny of Laredo. Clean-cut but frustrated Lenny takes life into his own hands one day in the Laredo Public Library when he yells out a very dirty word--"Fart." As punishment, his library privileges are cancelled indefinitely but Lenny surges on gathering crowds of admirers who are willing to pay to hear him utter obscenities such as 'fart, turd, poo poo, pottle head, fanny, etc. Eventually, his repertoire is strained to the limit and he is forced to try variations such as 'immense pee pees, double-farts, and crotch.' interwoven into all this is a complex web of social commentary, moral judgment and political action which sustain the plot and cause jaded reviewers to laugh out loud. -Lyn Chevli ** Folks who notice a pronounced similarity between Beck's Lenny and Paddy Chayevsky's Network (where the messianic anchorman becomes the public rage when he says it's all bullshit) are perceptive indeed, but I see a stronger parallel between Budd Schulberg's A Face in the Crowd and Network; Peter Finch even reminds me of Andy Griffith. If you aren't noticing any of these things, get into comparative media and join the fun. Joel Beck was right on top of what was happening in the sixties from the career of Lenny Bruce to the Free Speech Movement at Cal. His early work appeared in the Pelican and the Berkeley BARE, not to mention on umpteen greeting cards. He was an arch-critic of the Disneyfication of America long before Dan O'Neill and the Air Pirates de-pantsed Mickey and Minnie. The book is \$1.35 pp from Krupp, Box 7, Princeton, Wis. 54968. C.G.

TRINA'S WOMEN is all female and pure Trina at her best. A propos of the Women In Art Show at the Los Angeles County Museum, she begins with the story of Suzanne Valadon, who was a good painter but never created the volume of work her fellow artists did because she was busy posing as a model, sleeping with the men she posed for, and, finally, raising the child sired by one of them. Her son was, of course, that drunken bum, Maurice Utrillo, but how many people know about his mother? Rosie The Riveter then takes over, catching spies, getting put in a concentration camp, and generally providing excellent 40's nostalgia for WW2 freaks. These are shorties (some half-pagers), don't always work well, but they are fun. The adventures of Panthea, a feral woman, is in 5 parts and full of adventure, capture, escape, deceit and some sort of justice. It's excellent fantasy very beautifully drawn. The last story in the book, Lulu's Back in Town is more nostalgia--this time from the 20's. The title drawing is taken from Reginald Marsh's wonderful painting High Yaller and works perfectly with Trina's drawing and the lyrics to the title song. Lulu is glamorous, a dope dealer and no dummy. Trina's drawing is so graceful that it makes even violent scenes look good. It also helps perpetuate the fantasy quality of her stories. -Lyn Chevli. THE COMPLEAT FART and Other Body Emissions by Lee Marrs totally renews my faith in ugs. It is the funniest book I have read in a long time. Marrs explores the mythology of farting, burping, menstruation, snot, zits, semen, and dan-druff. And when she runs out of myths she makes one up in a story about the Willy Waxy Wobblies and their carefully cultivated coils of ear wax. She covers every possible vital bodily excretion except feces (which has been overdone anyway), and she does it in an off-the-wall irreverent style which is unique. That's hard to do these days when nothing is sacred and we tend to pick up a new book with the attitude "Okay--thrill me." Her continually racing brain impels her to include rich little details on every imaginable subject so that we get not only satire but history, nostalgia, social commentary and, occasionally, the truth. She carefully researched the book and then took off into a deliciously perverted realm which is all Lee Marrs. It is a full book, loaded with goodies--and her drawing style is cleaner and clearer than ever. -Lyn Chevli ** Trina's book is \$1.05pp from Krupp. The Farts are \$1.35. Same company. Art by these local Bay Area women artists at Upper Market Street Gallery during the month of March. Readers comments welcome on all comix reviewed in CW.



Is there a Counterculture? The logical answer to that question is 'who gives a shit,' but the debate continues. In the 60s there were a lot of spokesmen & women for the idea, but a few got the nod from Big Media, did books which mass-sold, and what a lot of the rest of us thought got lost in the shuffle. Everybody belongs to youth-cult for awhile, but not everybody grows old and extreme old age is that culture which remains relatively outside the mass media. Ever notice how children and old ones get stereotyped by all the media and only the in-betweens experience 'character-development'?

The 60s catch-phrase was "don't trust anyone over 30," but many of those who mouthed it were over thirty and faking it. In a letter to Punk #7, Crumb said he hated the youth culture and all that it admired. "The 'Youth Culture' is a media junkie . . . and therefore it keeps alive a thriving and fat, healthy gang of leaches and cynical parasites who continue to cash in on the ignorance . . . innocence perhaps . . . and misguided enthusiasms of youth . . . leading them down a path that goes nowhere and taking their parents' money for the trouble." Crumb thinks young people ought to live in the country and make their own food and entertainment, certainly a valid position, but I think what he says applies to all mass media whether it cashes in on the naïveté of the young or the apathy of the middle-aged. To me, t-v is total mind-rot. "But it has some good things on it," says someone every time. "What a person has to put up with to get those few good things isn't worth it," I answer, but the argument is a dead-end one because the tv-addict is the same as the cigarette or booze or heroin addict. He/she doesn't watch because there are "some good things on it," but because the habit is too tough to break. Silence is terrifying. Some intellectuals argue that print is obsolete, that tv is the new medium--well, if you want a steady

diet of crap, guys, help yourself. As Harlan Ellison said at Space Con 3, "There may be ten great documentaries on the tube and on some obscure station they'll be re-running Gilligan's Island and 90% of you turkeys will be watching Gilligan and you know it." Network is raw truth. Howard Beal said Bullshit! and his ratings soared. Lenny Bruce said "cocksucker" and filled nightclubs for months. His cartoon successor, Lenny of Laredo, became world-famous by saying "poo poo." Question is, if everybody knows it's all bullshit, why do they go on playing the game? Why do they defend tv as though it were an attacked favorite doggy or a benevolent parent? Ellison called it a "glass test" in a column he wrote for the Free Press back in 1965-67, certainly an appropriate symbol. To talk about Violence on the tube is like arguing about whether chickens or eggs came first. We live in a violent world and the tube reflects it as do other media, but aesthetic violence is not real violence. The argument about media violence was very big in the late forties when the aim of the censors (always violent in their speech, mannerisms, actions, and general behavior) was trained on comics. It was argued that the crime comics stimulated kids to imitate them and caused juvenile delinquency. What a lot of crap that was. Most of the readers in that period were adults and they were no more stimulated to crime by comics than they were by hearing Gang Busters or Big Town on the radio; it was poverty that stimulated people to pick up guns and rob filling stations and banks and it is still hunger and poverty that causes the majority of the crimes in all countries. Crimes committed by the stone-bored rich are a tiny percentage, Gleekwork Orange notwithstanding. I don't think children ought to watch tv at all--I think they ought to be doing things, making up their own games, creating possibilities for their lives, learning to read and think--but I doubt that any changes in the content of the programs toward pacifism would have any significant difference. Anyone who commits a violent act has a lot of stored up anger and resentment that finally reaches a threshold and breaks out. Those feelings are related to relatives, co-employees, other students, repressive teachers, competitors, to realities in that person's life, not to media fantasies. To focus on tv or media violence is to shift attention away from the real cause which always has to do with a child's relationship with his-her parents and close friends. T-v may be the repository of what is least creative in American culture, but a crime-maker among kids? I doubt it. C.G.

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As you can see, I've decided to do a mini-con this May. Too many people want to get together and keep the tradition of the Berkeley Con going so I'm willing to go as far as getting the place and organizing things. I need volunteers, money, and lots of other things, but I have confidence that those of you who are into the trip will come through and help us make it an enjoyable weekend. It's likely folks who come up from Southern Cal and down from Washington will make it for the weekend and hit the parties Saturday night before the fair. I picked the Holiday Inn because it's got easy parking and all events can be held right on the main floor so dealers have no elevators to fuss with and it's an easy drive up Hwy 80 from the Oakland airport (helicopter service right to the hotel if you're into that). If you want to participate in some

of the panels (like the one on the new funny animals or the one on production distribution & copyright law or one you think is appropriate to 1977), please give me a call sometime in mid April. One artist who will be sketching at the fair will be Ted Richards, a member of the fast-growing Rip Off Press Syndicate. Expect a book on Ezekiel Wolf this Summer from ROP. Other folks are being contacted & Comix World'll keep you informed whether you come or just support us from your pad.

E.Z. WOLF By Ted Richards

Who dat a turkin' inn de ol' gas-up station? Who am dat er-chug-er-luggarin' can after can ol' dat good ol' Dixie Beer? Who dat gets de Federal Subsidy NOT to slaughter de pigs? It be dat ol' country slicker E.Z. WOLF, dat who!

Oh Lawyer Mercy, it be hard to write jes lak them Southerners s'pose to talk! It's probably kind of difficult to read, too, isn't it? Fortunately for us, nobody, anywhere, talks that way any more, least of all old E.Z. Wolf, who's got more sense than anyone gives him credit for. Things being how they are, this still doesn't make him rich.

But E.Z. knows that things are going to be different some day. Already, for instance, a Home-town boy (Jimmy Otter) has succeeded in getting himself elected President of the United States (not that that means anything nowadays, either), and probably pretty soon will succeed in getting into one of the positions of real power, like Chairman of the Board of CO-OLA.

Even then it will be hard to penetrate the intense regionalism of this small town, especially if you come from somewhere on the other side of the country line. Especially if you come from some weird, exotic place like NEW YORK CITY. For God's sake. Like reporter Walter Weasel, who keeps getting sent down on special assignment to write about the New South, and who gets beat-up, poisoned, set on fire, defenestrated, and nearly drowned, and he still doesn't find the Spirit of the New South. Some folk jes' want nectar barn, seems lik'.





Comix World 69. April 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Subscriptions: \$3.50 for 12, \$6 for 24. All back issues: \$12. Shadow logo by Bill Wray, illustrator of *Bonus Army in Slow Death 7*.

Check List of Alternative Comix in early 1977:

Legend of Wolfman	Rose Press	S.F.	\$1.00
The First Kingdom 5	Comics & Comix		\$1.00
Joel Beck's Comics & Stories	Krupp		\$1.00
Orina's Women	Krupp		\$.75
Lee Marrs' Compleat Part	Krupp		\$1.00
Quack 2	Star*Reach		\$1.25
Star*Reach 7	Star*Reach		\$1.25
Dr. Wirtham's Comics & Stories 2			\$1.25
(Cliff Neal, 378 Judson Ave, Mystic, Conn)			
California Comics 3	Bob Sidebottom		\$2.00
Barbarian Women 2	Bob Sidebottom		\$2.00
Slow Death 7	Last Gasp Comix		\$1.00
Young Lust 5	Last Gasp Comix		\$1.00
Inner City Romance 3	Last Gasp Comix		\$1.00
White Comanche 1	Last Gasp Comix		\$1.00
Fat Freddy's Cat v.1	The Rip Off Press		\$.75
Fat Freddy's Cat v.2	The Rip Off Press		\$.75
Tits & Clits 3	Nannygoat		\$1.25
Jam (Fragments West, Box 1128, Los Alamitos, CA 90720)			\$1.50
L'Echo Des Savannes U.S.A. Special 2			\$2.00
(17 Rue d'Odessa, 75014 Paris France)			



The New Funny Animals



BUT ESPECIALLY BE AWARE OF THE HUGE, GREEN EYES... INTELLIGENT AND VERY CURIOUS...



The term is anthropomorphism. It means attributing human attitudes, ideas, gestures, & idiosyncrasies to non-human things. Like animals lower on the evolutionary scale. Funny animals entered the comic world via illustrations for editions of Aesop's Fables and once in they stayed, never going out of style. It's only logical that cats like Crazy Kat, dogs like Pluto and Snoopy, and mice like Mickey and Minnie would be popular in a culture that sentimentalizes them. A million or so characters have come along from Crazy and Ignatz to Tom and Jerry and funny animals mixed freely with funny humans long before the days of R. Crumb and Gilbert Shelton, but the funny animals of Disney and Fleischer and Lantz, while following some human patterns, did not follow all of them. Mickey Mouse was apolitical and unsexed. The first underground funny animal was Shelton's Wonder Wart-hog, Crumb's Fritz still being in his sketchbooks in 1961, and the Hog of Steel was a parody of Superman. His



adventures appeared in *The Texas Ranger*, *Esquire*, & by 1967 in *Wonder Wart-hog Magazine*. Fat Freddy's Cat, who looked as much like Fat Freddy as Cbero's Cat had looked like Cicero, was added to fill out Shelton's Freak Brothers pages circa 1968. Ballantine published *Fritz the Cat* after *Cavalier* ran it in '69. Marvel and DC, the main comic companies, had dropped their funny animal lines in the fifties to concentrate on superheroes. Howard the Duck revived interest in the form, though Man-Thing and Swamp-thing were both funny animals as far as many were concerned. Influenced by inroads made by the ugs, ogs became bolder and *Quack!* with its graphic language and adult sexual humor is an amalgamation of og & ug funny animals. The second issue features Newton the Rabbit Wonder by Sergio Aragones & Steve Leialda, Alan Kupperberg's "On The Skids," which portrays New Yorkers as funny animals; Dot Bucher's Oregon Bobcat, Scott Shaw's You-All Gibbon, plus work by Gilbert, Macklin, & Skeates.

-Clay Geerdes

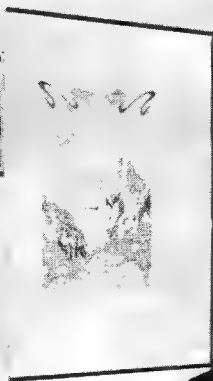


Photography by Clay Geerdes





Guy Colwell Tee Marrs Sharon Rudahl Trina



Heather Green



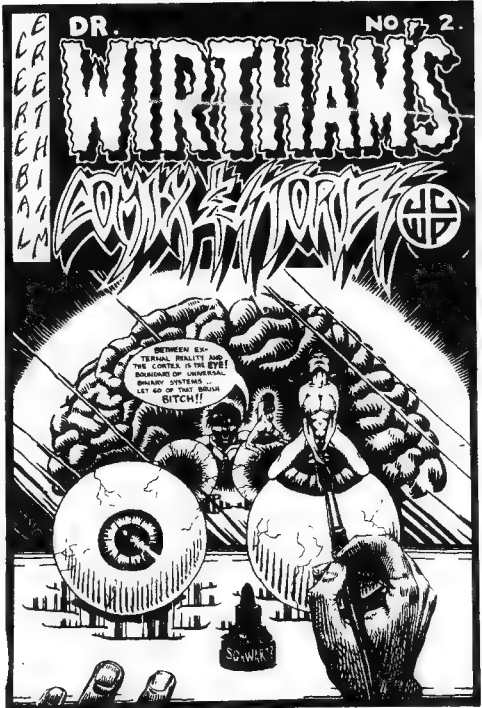
Bil Stout



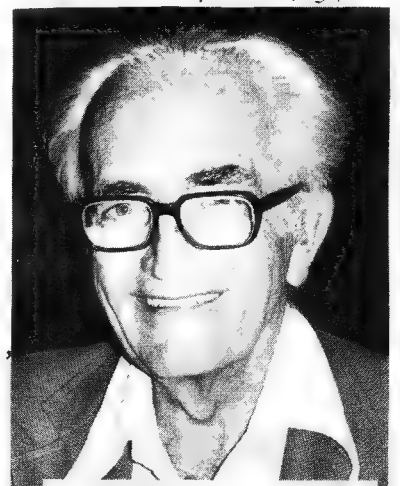
Justin Green

Underground Art Comes Out: Three Shows at 3 different galleries. Tuesday evening, March 15, Tee Marrs, Sharon Rudahl and Trina opened at Art for Art's Sake, 735 Harrison, S. F. Ca. East Gasp opened a show for its artists March 19 and 20 at the Good Times House on Market St. Wimmen's Comix artists have a March show at Nannygoat Hill in Precita Park. Lots of parties and other festivities took place. C.G.

Comix stars attending included: Greg and Mark Irons, Spain, Trina, Sharon, Melinda Gebbie, Justin Green, Larry Ripp, Hal Robins, Charles Oldham, Roger Brand, Robert Crumb, R. Driggs, Larry Todd, Vincent Bode, Dot Bucher, Bill Wray, Bil Stout, George DiCaprio, Jay Kinney, Bill Griffith, Paul Mavrides, Michael Gilbert, Tim "Crisly" Boxell, Tee Marrs, and a few million others.

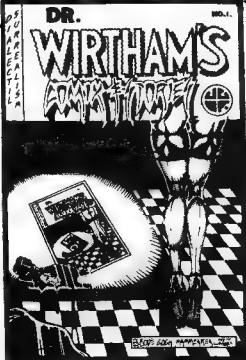


Fritz Leiber will attend the Berkeley Con and read from his latest novel, Our Lady of Darkness. The book takes place in San Francisco and should be of particular interest to folks who dig H. P. Lovecraft and Clark Ashton-Smith. Autographed copies will be available at the comic fair. * Jay Lynch did in the Comics Code in the April issue of Qui. A funny strip.* A Gary Hallgren color cartoon in April High Society. Gary's been hitting the slicks often lately. He'll be at the con sketching. * Some cartoonists have been getting the shaft from the dope slicks. Always get a written agreement, guys. Artists and writers are the first people needed to ensure magazine success and the last people paid. It's a bad trip, but we all chose it. * Cobblestone is now a magazine. Slpp from Fragments West, P. O. Box 1128, Los Alamitos, CA 90720. Current issue has a nice interview with Ted Sturgeon.* Brain Storm 3 is out in London and will be important to all completist collectors for the comprehensive list of British ugs.

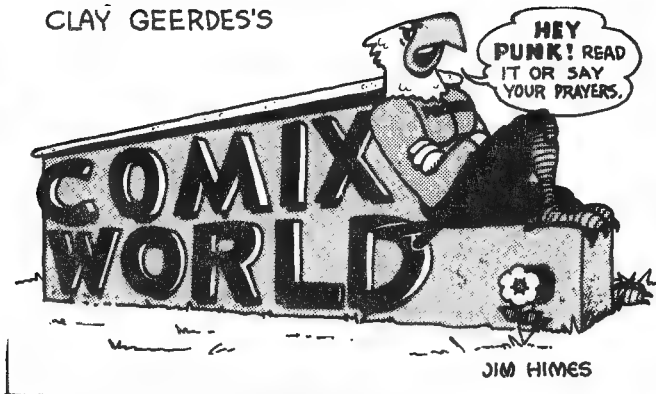


Fritz Leiber
Our Lady of Darkness

I WANT:
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 MAIL TO & CHECKS PAYABLE TO:
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 378 JUDSON AVE.
 MYSTIC, CONN. 06355
☐ ← YOU MUST BE OVER 18!

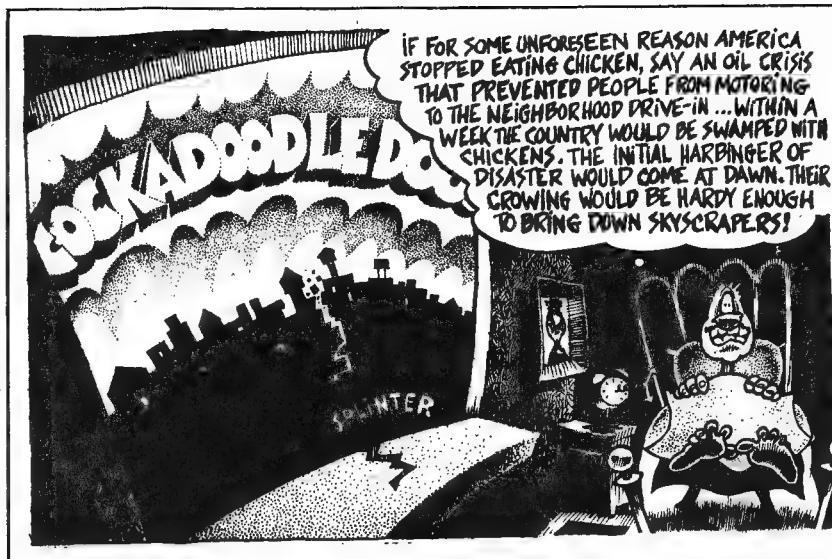


The year's Berkeley Con will take place on Sunday, May 22 at the Holiday Inn on San Francisco Bay in Emeryville, Ca just off highway 80. Most of the Bay Area cartoonists plan to attend. We plan to have panels on subjects like The Politics of Comics; Publishing Comix; The New Funny Animals. An artist's jam is planned for the evening. The movies and cartoons will be provided by Carl Cohen. It's only \$2.50 for all day & those under 18 get in for \$1.50. Dealer's room will have Marvels, DCs, Bcs, Under grounds, Fantasy materials, pulps, and memorabilia. Easy parking. All events on main floor. Come and party with us. C.G.



Comix World 70. April 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Subscriptions: \$3.50 for 12, \$8 for 24. All back issues: \$12.

Well, gang, don't you feel sorry for all the poor deluded souls who think all the comic world has to offer are fat superheroes and bored vampires and cute little rich kids who never pop a pimple? Well, lemme tell you, those of us who know the ugs are live and well and better than ever just won't tell the others a thing. Let them wallow in second hand ducks and traced Kirby panels; all they gonna make is MONEY! Stan Lee tours college campuses lecturing on the greatness of Marvel and he thinks the students are still reading Spider-Man because they're too polite to mention the Freak Brothers in front of him. Ah, Marvel, what a stony wilderness you serve. * I see the guys at Lampoon are cashing in on Metal Hurlant (Screaming Metal) which they're publishing in America under the title Heavy Metal. MH is up to #13 in French and it's a great comic book. I don't like the translation, but I can see the commercial viability of having a title like Heavy Metal. As a young man said to me in the Golden Gate Comic Store in North Beach, "it sounds like a rock band. Kids can relate to it." Still, I like the imagery of Screaming Metal better & have to argue that the metaphor is gone in translation. Kind of funny about Richard Corben being called a French artist in HM 1. Gee, I always thought he was a Kansas City boy. Kind of funny, too, that Lampoon editors never noticed that "Den," Corben's tale in the first HM, is still in Print in Last Gasp's Grim Wit 2. Or that it's also in Ariel #2. I don't know if there's a question of copyright infringement or ethics or what involved. I'd like to hear from some readers on this. I asked Ron Turner, who has the English rights, what he thought and he said HM hadn't even contacted him or sent him a copy of the magazine. * Big one of the month is Rip Off Press's MOTHER'S OATS 3 which you see previewed alongside this prose. MO3 is the work of David Sheridan and Fred Schrier and I think it's a great head comic in the old tradition. I loved the speculation on the back cover about whether or not the 60s existed at all. It's likely more than one person feels he/she dropped acid and a whole decade went by in a flash. You know, it's passé and unhip to refer to the sixties right now, but you wait until 1984, then it's going to be Sixties Underground Nostalgia and the folks who remember it first-hand are going to be very big on the talkshow circuit. As Larry Todd said, "The media gets around to everyone in the end." * Along with MO3, Rip Off Comix #1 is ready, a collection of the strips from the ug papers including work by Shelton (a new Freak brothers story & "Wonder Wart-hog on Welfare"), Richards (E. Z. Wolf), Sturgeon, Justin Green, and Bill Griffith. Griffy says he's doing a new Zippy book for Last Gasp; a 160 page anthology of his work; and a collection of Berkeley BARB strips.



MOTHERS OATS #3, COPYRIGHT © 1977 BY DAVID SHERIDAN, FRED SCHRIER, RON SIEGEL, & KLIBAN. PUBLISHED BY RIP OFF PRESS, BOX 14158, SAN FRANCISCO, CALIFORNIA 94114. PRINTED IN U.S.A. SEND 25¢ FOR LATEST RIP OFF CATALOG.

the SNATCH SAMPLER



160 pages plus full-color covers, 5" x 7" perfect bound.

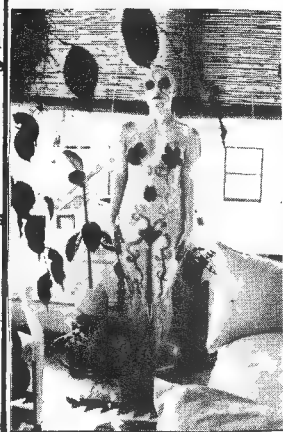
Copyright © R. Crumb. 1977

The latest phase in the current epidemic of rampaging anthologism is shown above. This pocket-sized *Snatch* is a project of Keith Green and will sell for \$2.95. Has *Snatch*, *Jiz*, *Felch*, and *Pork*. New story by Jim Osborne. * For the latest on R. Crumb, see Laura Daltry's article in the *Rolling Stone* #237 (April 21 ish). * The 87th Precinct Series by Ed McBain (Evan "Blackboard Jungle" Hunter) forms an incredible history of life in New York. A nice description of the East Village below. Latest McBain is *Guns*. Good stuff.

There was a time, and this not too long ago, when hippies and runaways had moved into these buildings en masse, painting their colorful flower designs on the brick fronts, sleeping on mattresses spread wall-to-wall, puffing pot, dropping acid, living the happy carefree life of the commune-dweller. The regular residents of this run-down slum area, forced to live here because of certain language and racial barriers the city raised against some of its citizens, could not understand why anyone would come to live here of his own free will and choice—but they certainly knew pigeons when they saw them. The hippies, the runaways, the carefree happy commune-dwellers had no need for telephones, being in touch as they were with nature. The only time they might have needed Mr. Bell's invention was when the restless natives of the ghetto came piling into the apartment to beat up the boys and rape the girls and take whatever meager possessions were worth hocking. The hippies and the runaways decided that perhaps this wasteland was not for them, it becoming more and more difficult to repeat the word "Love" when a fist was being crashed into the mouth or a girl was screaming on the mattress in the other room. The ghetto regulars had struck back at a society that forced them to live in such surroundings, little realizing that the people they were harassing had themselves broken with the same society, a society that *allowed* such ghettos to exist. It was a case of poor slob beating up on poor slob, while five blocks away, a fashionable discotheque called Rembrandt's bleated its rock-and-roll music, and ladies in sequined slacks and men in dancing slippers laughed away the night. The hippies were gone now, the flower designs on the building fronts faded by the sun or washed away by the rain. The slum dwellers had reclaimed their disputed turf, and now their only enemies were the rats that roamed in the deserted tenement shells.

FROM *JIGSAW*. ED MCBAIN. 1970

Sanity and Reason are such bores. What I enjoyed most about *Demon Seed* was the weird logic of the computer Proteus. "He" was the hero even though he got debrained in the end like Hal from 2001. *Seed* is high-level pornography, an extended voyeuristic fantasy in which Julie Christie is seduced & impregnated by a computer. The title is meaningless. Film has nothing to do with the demonic. * My photographic career leads me into a lot of interesting happenings. I was going to do some pix of Mme X -----> and she wanted to do something unique so we made up her body. She wanted to be a plant with flowers growing out of her. I used regular make-up. In Fresno in 1967, we painted René with acrylic (which washes right off, no oil base) and she went to see Big Brother wearing nothing but paint. Got lots of comments on her interesting costume. * The first issue of the Kelly fanzine, *Pogo*, the *Okefenokee Star* will debut at Don Phelps comicon in Boston. Bill Crouch worked on it & I'll let you know how to get it soon. * *Comics Journal* you get for \$2 (sub.) from Box 292, Riverdale, Md 20840. Some of my writing and photography will appear in future issues. Bill Sherman is doing a column on undergrounds. * *Cobblestone* is now a magazine. \$7.50 for 12 issues. P. O. Box 1128, Los Alamitos, CA 90720. I'm the Berkeley Editor. * Bantam has published Michael Crichton's *Eaters of the Dead*. \$1.95 in paper. Beautiful illos by Ian Miller. * *Power #1* is one you will want. \$1.05 pp from Power Comics Company, 916 W. Ottawa St., Lansing, MI 48915. Between a Marvel and a Warren, this one has a lot of excellent girl art. In San Francisco, Gary Arlington has it at 2339 23rd St. Hollywood's first interpretation of Gary appeared in a full-length horror movie, *Nightmare in Blood*, shown at a film festival in Paris in March. * Pacific Comics in San Diego will enter the comics world with the publication of *Number One*. More on that when I get a copy. * Melinda Gebbie will do a new comic for Last Gasp. This will be her first solo. * Becky Wilson and Terry Richards did the *Vamp* spread in May High Times. Great stuff, ladies. *



SUCK MY GUM!
Chris Rock's *Ozark Fandom* 9/10 is a comic art issue. Information from him at Rt. 2, Box 256, Mtn Grove, MO 65711, a critic and fellow writer whose opinions I respect. * *Berkeley Comic Art Fair*. May 22, 1977, at the Emeryville Holiday Inn on S. F. Bay, a good time coming. Information from me for an SASE. Note to you regulars: Don't use the old box number. **Box 507 discontinued.** * Ted Richards and some other folks now work at Fast Draw Studios & you'll get the story on that in a summer CW. Ted remarked that Lyn Chevli shouldn't be reviewing comics because a cartoonist "can't really be objective about another cartoonist's work." I passed his comments on to her and she sent her reply below. I'd like to hear from some readers on this. C.G.

I was fascinated by what Ted Richards said. I totally agree with him on the following grounds:

LYN CHEVLIES NON-CREDENTIALS FOR REVIEWING

1. I'm a lousy cartoonist
2. I am a mediocre writer
3. I have never particularly liked comics. (I used to fight with my brother over the Sunday funnies not because I liked the funnies but because I would use any excuse to beat up the little snot.)
4. My best medium is sculpture.
5. I am interested in ugs for one reason only - I get to go to great parties and ball a lot. Some of the conventions are a drag though.
6. Being a silly and emotional woman I do not make even the faintest pretense of being objective about anything.
7. I am easily hurt and have no sense of humor.
8. I associate with people who have poor judgement and will print virtually anything I write.
9. I am never in touch with the rules of any games therefor I don't follow them, thus I offend people right and left.
10. I have systematically maintained a poor reputation in all the circles in which I move and have never tried to upgrade myself.

The California Resale Royalties Act (Assembly Bill 1391) was signed by Governor Jerry Brown on September 22, 1976, and took effect on January 1, 1977, in Section 986 of the California Civil Code. The Act, authored by Assemblyman Alan Sieroty (Dem. - West Los Angeles), gives visual artists the right to participate in any profit derived from the resale of their works of fine art. It is the first legislation of its kind in the United States, and it places California at the forefront of a growing national movement to protect and promote the legal rights of artists.

It is not widely known that the United States Constitution of 1789 authorized the Congress to grant copyright royalties to authors in order "to promote the Progress of Science and the Useful Arts." The federal copyright laws, enacted under the Copyright Clause of the Constitution, have given authors, playwrights, composers, choreographers, filmmakers, visual artists, and other creators, the right to receive copyright royalties for the commercial use of their work. The payment of copyright royalties is both a reward for past endeavors and an incentive to future creativity; and in quantitative terms, it represents a far larger subsidy for the creative arts in America than the combined budgets of the National Endowments for the Arts and the Humanities.

The federal copyright laws, however, have discriminated against the visual artist. Compare the visual artist and the composer. Under the new federal Copyright Act of 1976, composers of lyrics or music are entitled to receive a copyright royalty for at least three kinds of commercial use of their work: sale of the published sheet music; sale of sound recordings which incorporate their music; and public performance (both live and broadcast) of their music. Visual artists, by contrast, are rewarded only for one kind of commercial use: sale of reproductions of their work (in magazines, posters, cards, and so on). They have no right to receive a royalty when their work is commercially used by resale.

The Act is designed to implement this policy. Its major provisions are as follows.

The Act states that the seller or the seller's agent shall pay the artist five per cent of the gross sales price whenever a work of fine art created by the artist is resold within the State of California or by a California resident. The artist's right to receive this royalty may not be transferred; and it may only be waived by a written agreement which gives the artist a royalty in excess of five per cent. The Act applies to private sales between collectors, to auction sales, and to sales by a gallery, dealer, broker, museum or other agent. It also applies to works of fine art created before and after January 1, 1977.

If the seller or agent cannot locate and pay the artist within 90 days after the resale, he or she must transfer the royalty to the California Arts Council. The Council then has seven years within which to locate and pay the artist. If the artist cannot be found and if the artist fails to file a written claim with the Council within the seven years period, then the Council is free to spend the money on its own arts programs.

The Act contains a number of exclusions. It does not, obviously, apply to the first sale; it applies only to

GOO-OD EVENING! IT'S TIME FOR
CLAY GEERDES AND [BRIEF FANFARE]
COMIX WORLD!!



second and subsequent resales. It does not apply to resales for less than \$1,000, nor to resales after the artist's death. It does not apply to works which are resold for less than their purchase price. Lastly, the Act only covers those works of art that fall within its own definition of "fine art," namely "an original painting, sculpture, or drawing."

"The legislative intent of the California Resale Royalties Act is to fill this gap in the federal copyright laws by giving visual artists the right to receive a royalty whenever their work is resold at a profit. The Act thus expresses a principle of parity between the visual artist and other creators, and it gives recognition — in the visual arts — to the underlying policy of the Constitution that all creators should have the right to participate in the commercial use of their work."

Artists and arts organizations in California have the services of two excellent groups set up to provide free legal assistance: Bay Area Lawyers for the Arts (BALA) in San Francisco and Advocates for the Arts in Los Angeles. Both groups' function is to provide free legal services to artists, education in arts law for artists and attorneys and legal research.

If you have a problem with contracts, nonprofit incorporation, copyright, taxes or any other arts-related legal question, you can contact BALA at 25 Taylor St., San Francisco, CA 94102. Phone: 415/775-7200. You can contact Advocates for the Arts at UCLA School of Law, 405 Hilgard Avenue, Los Angeles, CA 90024. Phone: 213/825-3309.



The British Brain Storm and Mixed Bunch will be available from Last Gasp later in 1977.

Comix World 71. May 1, 1977. Copyright by Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. Subs are \$3.50 for 12, \$6 for 24. All back issues \$13. Logo by Jim Siergey. Material on the new Resale Royalties Act excerpted from an article in CNS by Hamish Sandison.* New Comix: American Splendor 2 by Harvey Pekar with art by Dumm, Budgett, and Crumb. \$1.40 pp from Pekar, Bx 18471, Cleveland Hts, Ohio 44118. Snarf 7 is \$1.35 pp from Krupp, P. O. Box 7, Princeton, Wis 54968. Dutch Treat, the Amsterdam anthology, is \$1.35 from Krupp. Larry Fuller's New Funny Book #2 is \$1.35 from Last Gasp. Art by Bulanadi, Davis, Figari, Jundis, Macabasco, Macklin, Nino, Dan O'Neill, Vojtko, & Plumb.* The new comic company in Michigan is Power and the comic is Power Comics, a monthly. Two issues out so far. 50¢ for 48 pages. Says publisher Ed Langham, "no barbarians, horror or loveable nazi stories in our comics." Some of you may want to argue with Ed's definitions. Certainly, Power features muscle art and mystery. Hero is Cobalt Blue. There are two editions of #1, 2d ed. has a different cover. Address is 916 West Ottawa St., Lansing, MI 48915.

Power includes advertising. 40,000 print runs. Claims good Midwestern distribution. I'll say more about some of these comix next issue.* Wild and Woolley (P. O. Bx 41, Glebe, NSW 2037 Australia) published The Cobb Book and now Cobb Again, a second collection of political and ecological cartoons by the underground master. \$8.50pp. A beauty.* Cons coming up: Berkeley Comic Art Fair, May 22, 1977, Holiday Inn, Emeryville. Phil Seuling's Con, July 1-5, Philadelphia Pa Hotel Sheraton. All-American Con, July 15-17, Portland, Ore (Kurtzman, Steranko, Aragones, and Alex Schomburg at that one), Masonic Temple, 1119 S. W. Park. Call Old Weird Herald's, 503-254-4942. San Diego Con, July 20-24, El Cortez, 7th & Ash. (Carl Barks & Kurtzman there). Chicago Con Aug 5-7, Pick-Congress, 520 S. Michigan Avenue. Bay Con III Aug 12-14, Jack Tar Hotel, San Francisco (Kirby & Gaines).



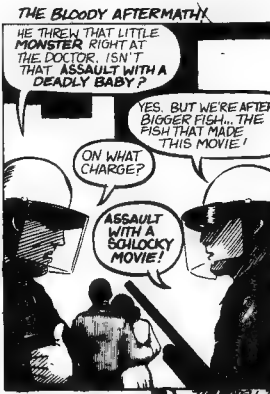
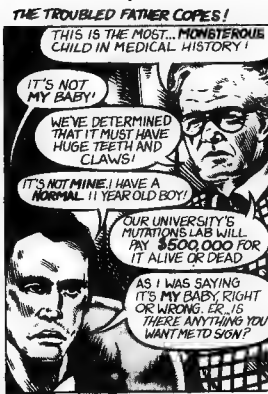
PHONE (415) 621-FAST

45 SHERIDAN ST.
SAN FRANCISCO, CA 94103

The latest cartoonist's studio to be formed in San Francisco is Fast Draw. Member artists include: Ted Richards, Terry Richards, Larry Gonick, J. Michael Leonard, and sculptress Michele Jurras. Ted's upcoming publications include an E. Z. Wolf book (Rip Off Press) and E. Z. Wolf's Astral Out-house, a small format (5 1/2 x 7") collection of Ted's Berkeley BARB strips (from Last Gasp Comix). Mike Leonard is working on a new anthology humor comic designed to give new artists some exposure. Subscribers interested in the project may write or send stats of their stuff to Mike. Two page maximum & send return postage if you want the stats back. I'm doing a story with photos on Fast Draw & will let you know where it will run.* Bantam has come out with the paperback version of Tom Robbins' Even Cowgirls Get the Blues & Variety sez film rights have been purchased. Question is, where are they going to find a girl with a pair of thumbs like Sissy Hankshaw's? I'd love to see some cartoonist's conceptions of Sissy.* Mike Friedrich says Star Reach 8, Pudge 3, and Quack 8 should be on the stands about now. Lelaoha's Rabbit Wonder will lead off Quack 4 (July).* Yikes 3 is a great little offset book. 50¢ from George Erling, 357 Newark Pompton Turnpike, Pompton Plains, N.J. 07444. Send a first-class stamp. Artists include George, Eric Vincent, Doug Bryson, Greg Spagnola, John Edgar, Bob Vojtko, Joel Milke, Larry Todd, Doug Hansen, and Russ Maheras, not to mention the 1st American appearance of Hunt Emerson (Donald Dogfly, Zomix).* In Cheri (May, 1977, 20¢ East 43rd St., NYC 10017, \$2), you will find a great five-page color story by Rand Holmes. It's "Basement Man," a gross and funny sex story. If that's not enough for you, there's a lovely one and a half page illo by Trina on pp 40-41. That'll get you through the night.

... and I paid to get in?

Tim Boxell



"A GRISLY" BIT OF SATIRE FROM THE DAILY CAL. April 22, '77. CW

TRINA...

Just as we have our annual Berkeley bash to celebrate the comix, French-Canadian underground folks get together at the University of Montreal in Canada. It is their policy to have an American guest each Spring and this year that guest was Trina Robbins. Her trip was the result of a chance meeting with Pierre Huet at a New York con a couple of years back. M. Huet contacted Trina earlier this year and she flew to Montreal, Quebec, where she spent the week of April 1-6 guesting on Canadian t-v, discussing American comics at Le Festival International de la Bande Dessinee de Montreal with the media and fans, and seeing the city. Not to mention getting herself in a snowball fight and drinking a lot of Sangria at Sancho Panza. Trina described Montreal as a bi-lingual city where the British are very uptight and rule the roost and the French are easily distinguished by their long hair and penchant for Underground Americana. She said the waiters in the cafes were all French and they were used to dealing with visitors who spoke English so they would begin in that language. When someone would answer in French, however, they would light up with pleasure & immediately get into French. Trina and I talked at the Bakery Cafe in Castro Valley in San Francisco. I asked her what aspects of the underground the French were into and she referred to the variety or themes and the adult tone of the comix. The French, naturally, were more aware of the work of Bode, London, and Shary Flenniken via National Lampoon, but the program book from the festival (mostly comic strips) showed a lot of over and underground influences.

I had copies of CW 70 with me and Crumb's cover for Keith Green's Snatch Sampler got Trina's anger up. "He's always riding around on women. Now you know what the term, beast of burden, means." We talked about the expanding interest in undergrounds and particularly in the work of the women cartoonists. Trina's new projects include: A novel, an anthology of her own work for a New York publisher, an anthology of women's comix for a British publisher, a new Lulu story and cover for an upcoming issue of High Times, and an eventual Scarlett Pilgrim book made up of the strips now running serially in Georgia Straight. Scarlett was created in 1975, and appeared in print for the first time in Coyote Howls early this year. A more extensive interview with Trina appeared in Side Show magazine (\$1 pp from Comix World). Trina will appear at the Berkeley Comic Art Fair and is scheduled to speak at the San Diego Con in July. C.G.



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IN THE NEXT ISSUE OF **COBBLESTONE** - (MAY-JUNE 1977) -

CLAY GEERDES INTERVIEWS FRITZ LEIBER
RAY HARRYHAUSEN TALKS ABOUT HIS NEW FILM
SINBAD & THE EYE OF THE TIGER (WITH SURP PICS!)
INTERVIEW WITH D. BRUCE BERRY AND SOME
BEAUTIFUL ART & A PIECE BY BERING ON JACK KIRBY!
SPECIAL SECTION ON J.R.R. TOLKIEN -
INFO ON THE SILMARILLION (THE NEW BOOK!) -
AND A NEW DUCK STRIP TO END THEM ALL!!!
RWS ART BY ROBERTA GREGORY, ALEX NINO,
PHIL YEH AND MANY OTHERS!!!

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Star*Reach #8 is a mixture of reality and myth, leading off with an adaptation of Wagner's *Parsifal* and closing with a futuristic prediction of a time when intelligence is allowed to an elite only & destroyed when it shows up in a sub-class. The artists & writers involved include Craig Russell, Patrick C. Mason, Mal Warwick, Mike Friedrich, Johnny Achziger, John Workman, Cathy Workman, & Gene Day.

Day's early work is known to many of you from Canadian undergrounds like *Dark Fantasy* and *Up From The Depths*. His new work shows he has mastered the dramatic graphic style that made Kurtzman's EC war comics so volatile. "All We Are Saying is . . . raises a question re whether or not humanity will ever cease to be predatory & competitive. \$1.60 pp P. O. Box 385, Hayward, CA 94543. Most back issues are available.

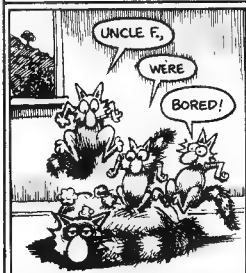


COMIX WORLD 72. May 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd., Berk CA 94707. Subs: \$3.50 for 12, \$6 for 24 All Back issues for \$15. Logo by Pat Daley.* Coming up soon: *Mr. Natural 3* (Krupp), S. Clay Wilson's *Checkered Demon* (Last Gasp, 2180 Bryant, S. F.), E. Z. Wolf's *Astral Outhouse* (L-G), E. Z. Wolf (Rip Off Press), *Number One* (Pacific Comics in San Diego), *Cherry Popart* (Larry Welz, from Last Gasp), *The Magic Carpet* (Alfredo Alcala) and *First Kingdom 6* (Jack Katz) Comics & COMIX.

There is one comic heroine who doesn't resemble the original prototype designed by men like Lou Fine, Reed Crandall, Matt Baker, & Al Feldstein. She's Lee Marrs' Pudge, an uncensored innocent who loves to eat and ball and is totally involved with the contemporary world in a way Ms. Marvel, Isis, Starfire, and the rest of those straight pseudo-heroines never will be. Pudge #3 is \$1.60 pp from Star Reach. In this volume, Pudge still suffers the pangs of adolescence, but she finally scores (not done, anyone with a small fortune can score dope these days). Trouble is she can't decide whether she enjoys her friend Jane more or less than her



new male lover, a serious conflict for someone prone to compensatory eating. I got a kick out of Pudge's crash diet--She looks a lot different skinny! It's a funny, readable comic replete with the incomparable Marrs wit. It's the last Pudge sez Lee.



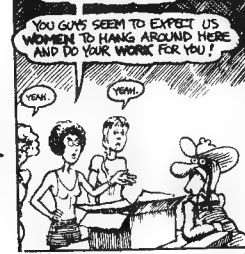
American Splendor is a collaboration between writer Harvey Pekar and four artists: Greg Budgett, Gary Dumm, Brian Bram, and Robert Crumb. Slightly larger in format than the usual ug, it has 60 pp & color cover. Just out, #2 sells for \$1.50 pp (from Pekar, Bx 18471 Cleveland Hts, Ohio 44118). #1 is still in print. Most of the material in AS is regional and autobiographical. Pekar commented on the artists in a letter to CW: "Gary and Greg both have strong, realistic styles. Their work contains a lot of detail and has admirable presence. Some of their within-panel payout work is really imaginative. They use large areas of black and white well and contrast black and white areas effectively. Brian's work is also realistic, but it's easy to distinguish from that of Gary and Greg. His drawing is more angular and economical and he uses large areas of gray more than they do. Brian is good at drawing faces and facial expressions." Pekar's writing shows a sense of social history & he is honest about what happened to him and others he characterizes in his short stories. "The Harvey Pekar Name Story" is like Pekar on t-v, confronting the reader directly as he relates the history of his name. In one story, he tells about the effect of the Kent State massacre on the friendship of an older and younger man. Bram's expressions and the overall atmosphere of the story are impressive. AS is real stuff not fantasy.



MGM is bugged that a movie called *Gone With The Weed* is being planned because they own the title *Gone With the Wind* so the lawyers on both sides are doing a lot of talking; meanwhile, Rip Off Press marches on with the 5th issue of Gilbert Shelton's *Fabulous Furry Freak Brothers*, *Grass Roots*. It came out on May 3, 1977, for you history freaks, and it's still 75¢ and 48 pages of pure hippy humor. Pat Freddy's Cat has the lead story, *Animal Camp*, gruesome humor for those folks who like to speculate about the possible reopening of the World War II concentration camps. The main story, "Grass Roots," has the Freak Brothers and three women hitch-hikers move to the country and try out the organic communal life, an experiment that doesn't work out much better in the funnybook world than it has in real life for many (like Mark Vonnegut for you folks who have read *The Eden Express*).



Hip male chauvinism gets taken down a big notch when the women vote themselves into power. The book reflects a collaborative style, Dave Sheridan & Shelton & I just loved it.



Lissen man. I got possibilities, I got potential. I admit I might take time to get it together...



LYN CHEVLI REVIEWS ROBERTA GREGORY'S DYNAMITE DAMSELS.

If there is such a thing as a Soft-Core Lesbian-Feminist-Cartoonist then Roberta Gregory fills the bill. She is a gentle woman-identified woman whose anger results from situations in which women are badly treated, not from any hateful personality characteristics of her own. Her first book, Dynamite Damsels is full of all the faults that most first books are but it is well worth reading because it is loaded with content. Gregory has a lot to say about being a woman and she says it with grace, style and humor. Because most of the stories are short tales of her experiences they are not side-splitting comedy, but there is plenty of humor there and one quickly becomes involved with the characters who reappear throughout most of the book. This is a book for everybody, not just lesbians. In her own quiet way, Gregory makes many fine distinctions about what a feminist is and what a woman identified woman is. She loves women just as I do. The only difference between us is that she has sex with them and I have sex with men. As far as I am concerned, all that means is that I take more risks and have longer fingernails. She is very honest in describing the lesbian experience and her material will appeal to any woman who is less than the Hollywood prototype of femininity. She understands what it is like to be fat, old, touch-looking and have lots of body hair. She also knows what it is like to be young and deprived of the full complex of possibilities--because you happen to be female. Roberta Gregory has her head on straight and she is bridging some important gaps between people of all persuasions. -Lyn Chevli 4-77

I have an idea what it means to be a woman-identified-woman these days, but what does it mean to be a man-identified-man? Is that even possible? Are the Freak Bros men-id-men? It seems to me that comix done by women show an awareness that there is a serious schism between women and men, one that is both sexual and economic. Is it that male cartoonists can assume and take for granted an identity that women are fighting to establish? In Freaks 5, the brothers confront a trio of women in revolt, but the conclusion to that conflict is humorous. Overground comics, of course, ignore the question. Ms. Marvel, like Howard the Duck, is trapped in a world she never made, but unlike Howard who knows the world is wrong, she assumes her problem is internal. C.G.

BRUCE SWEENEY REVIEWS TITS 'N' CLITS 3. T & C 3 is an interesting comic and I thought I'd take advantage of Clay's offer and comment upon it. "Pastoral Interlude" has to do with two female lovers on a picnic. That's it. I may be missing some deep artistic meaning, but the strip seems to start out with a premise then screeches to a halt. "I was a Sex Junkie" presents the clever twist of a woman selling junk to pay for a sex habit. Bringing heroin and rape into the story is perhaps a cheap shot for the sake of a laugh. Too overworked to sustain 6 pages. "Rufus the Rapist," on the other hand, is about a woman accosted by a burglar-rapist and is really a touching story presented with a fresh artstyle. "First Lover" is a nice two-pager, my favorite thing by Roberta Gregory so far. Chevli and Farmer's "Monogamy" is a warm human story as is Chevli's "Fonda." Trina comes through, as usual, with an insightful two-pager. She is one of the few artists who can be counted on to be consistent and has long been an important contributor to the quality of UGs. "Silver Clouds," by Chevli and Farmer, and "Wet Dreams" by Shelby are also good material. I hesitate to deal with these artists as "women artists," but one can't get around the fact that their sexuality is definitely being expressed in T & C and is not only an issue but essentially the book's format. It is ironic that UGs were formed by "alternative culture" enthusiasts as a reaction to the exclusive men's club of overground comics and then became a variation of the very thing of which they were a protest. The maturity of T&C is growing as are many of its contributing artists. With scant exception, female artists have only been on the scene since 1969 so if the artwork appears raw and elementary sometimes, remember that that's the way it was with the male UG cartoonists when they started. The difference is that at least the editors of T&C allow new artists a chance to publish.

Bruce Sweeney April 27, '77
Bruce is a collector and he's interested in contacting & trading with others. Send him your want list at 82 Waltham Street, Boston, MA 02118. Of like mind is Thom Sigler, 1536 N. Gulley, Dearborn, MI 48128. Those of you who want things like Worm, Purple Wamp, Cunt-fart Funnies, and Modern Correspondence should write Tom Hosier, Box 253 Plymouth, CT 06782. Advertise in my San Diego Con issue. \$20 for 1/4 page. 8x10" camera ready copy. Deadline 6-15.

DAVIS WALLACH COMMENTS ON SLOW DEATH & WIRTHAMS C & S: Excepting the Irons contribution and the last story in the book, Slow Death 7 is reminiscent of EC's war comics of the fifties. The detailed drawings, historical accuracy and bitter irony amid the carnage provide a pleasant nostalgia. Incidentally, Jaxon's depiction of the Sand Creek Massacre brings to mind the Washita Creek Massacre depicted in the film, Little Big Man. The final story might have been an EC tale today had it not been for Dr. Wertham. Speaking of Dr. Wertham, issue #2 of Dr. Wertham's Comics and Stories contains more stories in the tradition of EC. Although not as polished as Slow Death #7, and burdened with a page of binary systems explanations (tongue in cheek, perhaps), the stories do carry impact, impact with an overall satirical viewpoint. Seemingly sexist to the nth degree, the book exhibits the moralistic cry for justice which the EC horror comics displayed. I enjoyed the two pager of DeLaurentis getting his comeuppance from the originators of King Kong. "White House Horror" once again asks, "How could anyone vote for Nixon?" My favorite is the Corbenish untitled second story. Keep up the good work, Connecticut!" D. W. 3/11-77

If you have an opinion about some of the comix mentioned or discussed in CW, send it along. A page and a half double-spaced is maximum length. Some questions that I ask when I'm thinking or writing about the comix: What kind of assumptions is the artist making about me as a reader? What is the artist's attitude toward society? Mankind? Men? Women? Violence? Is the book honest or does it look like work done to suit a publisher's idea re what is commercially viable? Has the artist broken through to new ground or is he just re-drawing his best gags? Was the book worth doing? Is the artist confronting serious contemporary problems or just cranking out escapist fantasies? If a book appears to be making a strong case for or against something, I always have to consider whether or not that is the function of a comic book. Take violence. Comix that lampoon violence have a way of being more violent than the violence they criticize. I know Jaxon, for instance, and I know he abhors the violence done the Indians, yet White Comanche is, visually, one of the most violent comics ever published.

MONARCH (FUN MAGAZINE) RIP OFF! "The big story on Monarch is that, to date, they have been ripping off cartoonists in wholesale lots. They owe at least 5 cartoonists at least 4 grand and apparently have no intention of paying. After several bouncing checks and no voluntary communication on their part, I'm not holding my breath." -Errol McCarthy April 6, 1977
Neither Larry Todd nor myself have received royalty statements or payment for the work we did on The Pleasures of Cocaine for Golden State Publishers. The L. A. Star has owed me \$25 for three months now. Faces in Chicago died owing me money and kept a lot of my photos. Freelancing writing and drawing is a rotten business, but we all stay in because we must love something about it.* You can see the visionary paintings and drawings of John Pound at the Unicorn Cinema, 7456 La Jolla Blvd. in La Jolla, California, June 1-July 5.* In S. F. at the new Cannery Cinema run by Ron Benson and Bob Matthews, you can see a lot of great Golden Age cartoons, May 25-May 31, 1977. Theater at 2801 Leavenworth.* Guy Colwell and Sally Harms are heading for Europe. Guy will have an art show in London so some of you English and French readers can look them up this Fall. They'll be in Amsterdam in September.* The International Tournee of Animation is making the rounds. If you missed it, check it out on May 27 at the Oakland Museum.* L'Echo Des Savannes is the great French underground mag & you get it from Bud Plant in the Bay Area or from Paris, 17 rue D'Odessa, 75014. There are now three U. S. A. Specials, all filled with the work of Neal Adams, Gene Day, Jeff and Bruce Jones, Jim Starlin, John Workman, Bernie Wrightson.* Metal Hurlant 15 just arrived in the U. S. The mag exists in the U. S. as Heavy Metal (June, 1977, 3rd issue).* Coming from Krupp: Bizarre Sex 6 (Corben), Fear and Laughter (take-off on Hunter Thompson), Corporate Crime, and a collection of Kurtzman's Goodman Beaver stories.* The new British comic is Moon Comix 1 with cover by David Noon. \$2 from Arts Lab Press, 5 Tower St. Birmingham B19 3UY England.* I appeared on Bob Wilkins' Creature Features, Friday, May 6, at 11:30, just before The Invasion of the Body Snatchers. There's heavy meaning there, Gary Arlington. If you're at the Berkeley Con reading this, have a good time. C. G.



ed the authority by those outside the comics field, while those of us who are inside it know what an incredible pile of errors, lies, and distortions it is. Don and Maggie Thompson, Ron Goulart, and others have been compiling a list of errors in Beautiful Balloons in the Buyer's Guide and it is more impressive than the encyclopedia. I have already cited the errors re ugs and will not repeat my data here. Is CW fannish? If you read it that way. Anyway, I am pro-fandom and pro anything else that supports writing and art and the folks that get them done. I make my living as a magazine writer and photographer, as a freelancer, so I have an affinity with cartoonists who are, after all, doing the same thing. We all have to deal with editors and publishers and we all burned almost as often as we get paid. Errol McCarthy wrote me: "I think that the biggest bummer is that cartoonists are an especially vulnerable bunch, being perpetually insecure and, like Hollywood starlets, will do anything for a gig." Those of us in this game would rather be printed and unpaid than unprinted. After all, our stuff just gets old and useless laying around, particularly when it's topical. You know, you just got your Ford satire down pat, and it's Carter on the oval seat. Hey, the Comic Fair was a big success, and the evening Jam was the best yet with Lee Marrs' fly getting bigger and bigger as it flew across the butcher paper and off into the room with various cartoonists devising ways to shoot it down. One of those laser weapons from STAR WARS might have done the trick (Ah, STAR WARS, the marriage of pulp and technology, the first transcendental space opera!). Drawing were folks like Trina, Steve Leiloha, Hal Robins, Melinda Gebbie, Ted Richards, Terry Richards, Roger May, Larry Rippee, Harry Driggs, Roberta Gregory, Phil Yeh, Pete Von X, Mike Gilbert, and many folks I didn't know or can't recall at this minute. The contemporary comics panel included Spain, Phil Yeh, me, Lee Marrs, Trina, Shelby, Melinda Gebbie, and Doug Hansen (not to exclude three-month-old Miracalla Wozniak who made her debut sitting on my lap while her photographer Mom, Michelle, recorded us for posterity). We discussed things like educational comics and how undergrounds have survived. I asked Mike Friedrich how he had managed to get out 8 Star*Reaches, 3 Quacks, and a pair of Puddges. He said it was by keeping faith in his idea that the project was possible. He refers to his comics as "ground-level" which he considers an amalgamation of over and ug. After we'd done all our compulsory talking, we split for dinner, returning later to jam and party. It was a laid-back Sunday evening and we just got stoned and listened to Berkeley's newest bluegrass band, OAKUM, boogie. David Nadel finished off the night with some 45s. David has a nice dance hall in Berkeley on San Pablo and he's co-sponsoring THE WORLD'S FIRST UNDERGROUND COMIC ARTISTS AND MODELS BALL with Comix World on September 9, 1977. -Clay Geerdes 5-24

COMIX WORLD 73. June 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd, Berkeley, CA 94707. Subs: \$3.50 for 12, \$6 for 24. All back issues - \$15.00. Logo by George "Yikes" Erling. Well, I just had another of my periodic exchanges of opinion with Bill Griffith re Comix World and its function. Bill, like a few other ug cartoonists, puts me down for not being critical and for catering to what he calls "fanboys." So, to refresh everyone's memory, let me say that the function of this newsletter is usually one or more of the following: to act as a catalyst in bringing young cartoonists together; to publicize and promote alternative comix; to foster a community of artists, writers, photographers, cinematographers and other creative people who will be responsive to each other; to encourage and support comics, comic strip art, and not to put down the neophyte who, of necessity, begins his career as a "fan" since American colleges have a narrow minded and generally shitty attitude toward any mass medium; simply, to create an environment in which critical opinion re comic art is possible. My own critical writing is available in Wonder World, Graphic Story World, Ciso, Fandom Observer, Portable Fanzine 1 (\$1 pp from me while they last) and Underground '76 (also \$1 from me). What I have to say about most of the trends, themes, successes and failures of ug comix is already in print and I don't reiterate it in CW because it would bore me. Recently, I have run reviews of various comix in CW done by other writers, but I'm more interested in what I consider my historical function and would rather have the space in CW devoted to accumulating facts, dates, & the raw data needed by other writers and critics to validate their studies. I support serious collectors because I know that their efforts have a long range value. Their collections will wind up in archives, museums, and libraries. I hope to see the time when I can walk into a comic library and find any comic I might need to refer to. As a field of study, comicology is in its infancy, and those putting out the major works re comics either dismiss ug books entirely or distort their meaning and erroneously cite their history. Horn's World Encyclopedia is consider-

... and I paid to get in?



TIM BOXELL '77

Redfern to cover Boalt graduation?

BERKELEY (AP) — "It's time I stopped preparing for my life and started getting on with it!" Joanie Caucus said Tuesday. "I feel ready to accept the responsibility of the choices I've made, to face my future squarely."

With that firm declaration, Caucus prepared to become the first cartoon character ever to graduate from the law school here.

Caucus is the late-blooming feminist in the "Doonesbury" comic strip by Garry Trudeau. Her graduation from Boalt Hall completes a cooperative charade played out by Trudeau, the school's administration and its nearly 300 students.

It started in 1974, when Trudeau decided a law career would be nice for Caucus, a 42-year-old ex-homemaker. In

'Doonesbury's' Garry Trudeau comes to Berkeley, Saturday

the strip, she had already left her husband and children and become friends with members of a commune.

"She applied to Berkeley and was sweating out the letter, like all applicants do," said Boalt Assistant Dean William Hill. "As long as Trudeau had decided on Berkeley, we decided to go along with the gag."

A drawing of Caucus was printed in the class picture book, along with all other first-year law students, and the admissions office started a file on her, which includes an application form,

correspondence with Trudeau and news clippings.

Trudeau filled out the application form, listing Caucus as a 1956 arts history graduate of Colorado College in New Haven, Conn.

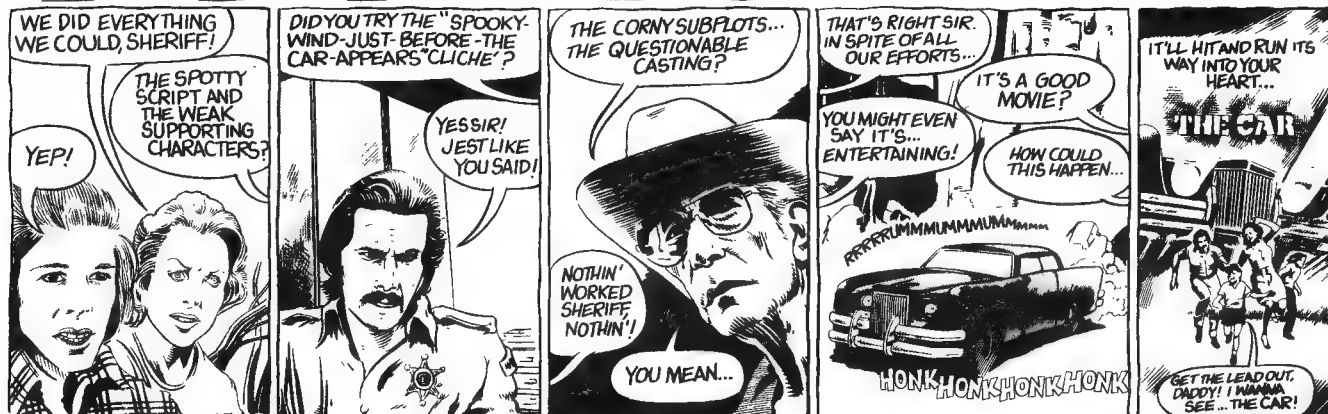
Since then, panel by panel, she has struggled through lectures, long hours in the library and tortuous exams to make it to graduation day.

"We'll probably call her name out. After all, she is graduating," said Hill, "but I wouldn't be surprised if no one steps forward."

Boalt's students and faculty have shown their fondness for Caucus by inviting Trudeau to be their May 21 commencement speaker. The publicity-shy cartoonist, who began the strips as a Yale student and has since won a Pulitzer Prize for political cartooning, has agreed.

"Usually the speaker is a distinguished member of the bench or bar," said Brent Appel, 26, a classmate of Caucus. He said law students enjoy reading about Caucus' travails because "you have to be able to laugh at yourself in law school or you can't make it."

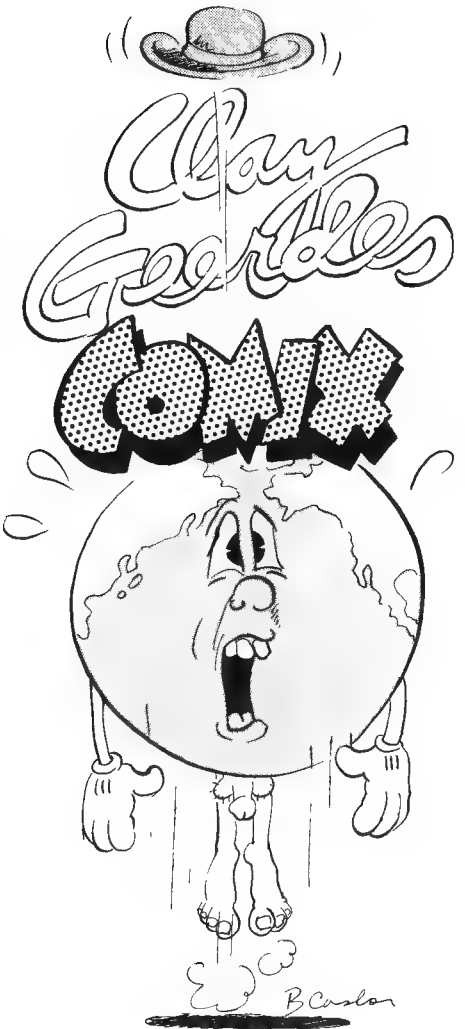
Appel said Trudeau, who lives in New Haven, Conn., may have chosen Berkeley because it's "the most avant-garde and hang-loose university of rank." Hill said, "It would have been a perfectly logical place for her to come."



DAILY CAL.



14 #6591 1978
Le Quartier Latin 13 décembre 1978



Taxpayer's Sheer Gall

ROSEVILLE (AP)—Jean Reymann says the Internal Revenue Service "took the shirt off my back," so she sent them her panties, too.

Reymann, 35, wrote her check for \$865 in back taxes on a pair of translucent, beige, panties and mailed them in.

"They might as well take it all. This is one woman's way of protesting," she said.

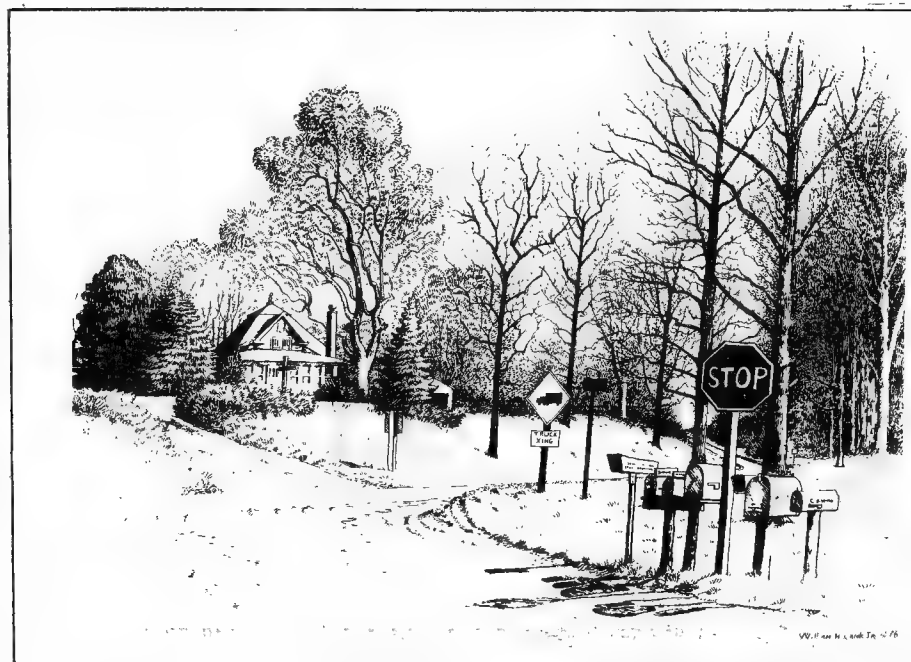
The IRS cashed the check, which cleared Reymann's bank Friday.





COMIX WORLD 74. June 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. Subs: \$3.50 for 12, \$6 for 24. All back issues \$15. Logo by Canadian animator Brad Caslor. Line drawing © William Crook, Jr.* The American Booksellers Association held the biggest book bash in the Bay Area at Brooks Hall May 28-31 and yours truly was there all four days getting the media straight stuff from folks like Lester Del Rey of Ballantine Books and Charles Lippincott of the *Star Wars* staff. *Star Wars* became cultic faster than any film in history by throwing out realistic scientific knowledge and tripping on the imaginative possibilities of modern technology. *Starlog #7* (180 Madison Avenue, Suite 1503, NYC 10016, \$1.50) has the complete story & a lot of stills for those interested in seeing why SW is going to wipe out the vestiges of *Star Trek*. Kermit Eller of the Don Post Studios in Glendale was on hand wearing the costume of Darth Vader, villain antagonist of the Jedi knight Ben Kenobi in SW. A line of masks from the film is in production. Allan Dean Foster is writing the second SW paperback. It's likely we'll see the costumes at the San Diego Con July 20 (El Cortez Hotel, 7th & Ash). Pat Woolley was at the Australian exhibit. She announced an anthology of Aussie underground comix for September '77, *The Wild and Woolley Comix Book*. Ron Cobb was autographing copies of his recent book, *Cobb Again*. I talked to the folks at the *Saturday Evening Post* and yes, they are buying lots of cartoons, but, she said, "keep 'em clean if you send 'em to us." Well, I know a lot of you readers are doing nice clean panels these days so if you have something you might send it to Betty White, Sat Eve Post, 1100 Waterway Blvd., Indianapolis, IN 46202. Irving Wallace referred to writing as a "free and independent way of Starving and making a living." Sure is. Chelsea House is coming out with a book on *Women in the Comics* by Maurice Horn. Wonder if any ug ladies will be mentioned? I only saw a mock-up of the cover, but the drawings of characters like Sheena, Little Lulu, and Orphan Annie were horrible. All of the extant books on Comics have lousy covers. The only one with any style is Rand's cover of the *Estren History of Ugs*. Why do you think that's so? Tons of print in that room. Avon, Bantam, Signet, NAL, Crown, Holt-Rinehart, Warner Brooks--Ah, Warner's had Mary Martin present to promote her bio *My Heart Belongs*. At her press conference, she talked about never seeing people when she was a performer and said she was enjoying the promo tour because she got to talk to everyone for the first time. "I found out I'm a talker and a kisser." That line got one woman in the audience who had to have a kiss.

In books and films, people always like to say it only takes one and that's been true for a lot of people like Erich Segal, Francis Coppola, and others. One of the latest people to make it big is Anne Rice who got 3/4 of a mil for her *Interview With The Vampire* (Ballantine) and has sold movie rights to Paramount. It's her first novel, and she was at the ABA con, telling us the book began as a speculative short story. She asked herself what a supernatural experience would go to a human being & went on to answer the question via the vampire Louis's extended monologue. She says it's a serious book about people and is glad the company is not using any of the cliches to promote it, no bloody teeth or leering vampires; well, I read it and enjoyed it as an experimental novel, but I couldn't take it seriously for various reasons. Ms. Rice writes in the persona of a man, which was traditional for pre-Feminist women writers, but I just don't hear Louis as a man. My own impression as I followed Louis's love-hate relationship with Lestat, the vampire who made him a vampire, and his later love relationship with Armand was that I was reading a gay novel. Louis wants to break with Lestat and Lestat creates a child vampire out of Claudia to prevent a break in their relationship. Once a vampire, the child matures intellectually, but remains forever trapped in a child-body. This is an appropriate symbolic situation & many women will identify with it, particularly those who live with men who expect them to continue to react as children. Whatever my problems with the novel, it's good reading and as a thriller on film it will surpass *The Exorcist*.* Garson Kanin, whose new book is *One Hell of an Actor*, spent his press conference talking about mandatory retirement, mentioning names like Eric Severald who would be forced to retire under companies 65 retirement rules. He said men and women who are forcibly retired have a lifespan of 30-40 months. We saw this concept treated in fiction in *Logan's Run* where people were terminated at 30. Robert Bloch dealt with retirement in *Sneak Preview*. Kanin said the Youth Cult came about after WW2 when data computers took over and the demographic heart was found to be 20-25. This age group represented the largest market for goods and services so the ad agencies decided to throw everything into it. It was fashionable to be young and unfashionable to be old. This trend continued. In the sixties, people were saying "never trust anyone over 30," an ironic cliché when we consider that Timothy Leary, Allen Ginsberg, Gary Snyder, Alan Watts, all of the "gurus" who proliferated the psychedelic scene were well over 30. Kanin joked about the movie business where a young director was one the company could hire cheap. This applies to any business. I once applied for a position at the College of San Mateo and the underlying basis for my rejection was that the department could hire two teachers what I would cost them. C.G.



The watch was his talisman against street snatchers. In all the time he had been in Saigon he had been street-snatched only once, although he knew people who were street-snatched as often as twice a week. Almost a year before, he had lost a briefcase to a Korean in a passing jeep, and the Korean had thereby acquired the collected works of Saint-Exupéry and a Zap comic. In Converse's view, the idea of a Korean soldier reading a Zap comic was worth the loss of the case.

Robert Stone in **DOG SOLDIERS**.

MGM-TV Will Release 'Tom & Jerry' Package

Cat and mouse cartoon team, "Tom & Jerry," will be released by MGM Television for first-run local station airing beginning next fall, per Robert B. Morin, MGM-TV vice-president, syndicated sales.

Cartoon package will include 37 episodes which up to now have been limited only to theatrical release.

Morin said "Tom & Jerry" is the only new group of cartoons available for syndication, with a total of 283 episodes.

Production on the cartoons began in 1937.

PRICE OF WOMEN'S LIB

Women's Lib in Britain is having some effects, and some women aren't too happy about it. Like the woman who just had her alimony reduced to almost nothing by a judge who believes in liberated women.

The woman had been married for only five months when her husband left her, and the magistrate who granted the divorce set her alimony payments at \$8 a week — which may not be much in the U.S., but is considered a reasonable payment in Britain.

However, last week a High Court judge decided to reduce the amount she was entitled to only 25 cents a week. Said the judge, "In these days of women's lib there is no reason why a wife, whose marriage has not lasted long and has no child, should have a bread ticket for life."

(Sifted Times News, Lund, Sweden)

Fries, Goodman Produce CBS 'Spider Man' Pilot

Charles Fries Prods., in association with Dan Goodman Prods., plans to produce "Spider Man," a 90-minute pilot for CBS-TV.

The script, written by Alvin Boretz, is based on the character and comic strip created by Stan Lee for Marvel Comics, a division of Cadence Industries.

The film will be produced by Ed Montagne and directed by E. W. Sackhamer, with Fries and Goodman as exec producers. Casting will be handled by Melnick and Holstra. The production will be based at CBS Studio Center.

Goodman's company will be exclusive worldwide distributor of the telepic and series.



Nice friendly gathering at the Good Times House June 4 for the opening of AMAZE, the kid-level art show. Mostly adult-level subject matter, it was mounted on a maze just off the floor. Art by Guy Colwell, Vincent Bode, Toby Klayman, Karl Ardo, Joyce Farmer (who came up from Laguna Beach for the opener), Melinda Gebbie (who wore her hat and boots), Michelle Jurras, Katie Krick, Cheryl Chester, Heather Green, Susan Cervantes, Jim Lind, Sharon Skolnick, Annette Randall, Peter Claudius, Wendy Bartlett, Lou Silva and Marva Cremer. Guy and Sally Harms ran the show.* A nice

1110 by Gary Hallgren in July's HUSTLER (pp 36-7). Gary's been doing a lot of those full-page color gags in *Cheri*, *High Society*, & *Hustler* lately.*

Pogo: The Okefenokee Star is out and it's lovely. A lot of unpublished Pogo strips and reprinted news articles and pictures re Kelly and his work. It's \$4 pp from Don Phelps, Box 85, Cohasset, MA 02025. Only 3,500 first run so you'd better get on it fast. Editor is Bill Crouch Jr and your

comments go to him at Swamp Yankee Studios, P. O. Box 2311, Bridgeport, CT 06608.* John Wilcock, longtime ug press publisher and writer, brought out the first issue of COVER ONE for the book

con and inside is Denis Kitchen's "The Birth of *Comix Book*," a one-pager. Address is 305 East 72nd St. NYC 10021. \$11 a year. Wilcock's wit and quality. A dollar for that one issue.* If you're near Redwood City, check out Barney Steels Bar and Grille. It's owned by Barney's brother

Mike who named it after the *Armageddon* artist. #4 will be about 80 pages long, b/w with color covers and he may, he says, go hardback on this one.*

RACKET RUMBA by Loro is \$3.50 pp from Last Gasp, P. O. Box 212, Berkeley, CA. Eisner-style hard-boiled detection for those who dig tits and mayhem.* Think MR. NATURAL will remain in the nut-house? I don't, in spite of the pessimism inherent in MR. NATURAL #3 (Krupp, \$1.35 pp, P. O. Bx 7, Princeton, Wis. 54968, on book paper.). If you missed the serial which ran first in the *Village Voice*, then in *Bay Guardian*, you can read it all

now and do your own Crumbanalysis. It's pretty clear that old Prof. Wanowski is speaking for Crumb since his final words to the two *Village Voice* reporters are almost the same as his own in the letter he sent PUNK Magazine #7.

Someone asked me if I liked #3. The art, yes; the content, no. It's all didactic, as though R. Crumb was giving us the message over and over; bitter, not funny. No compassion. While Crumb makes the mediafreaks obnoxious villains he doesn't seem to realize that a comic book is media and he's a

mediafreak himself. On the back cover, Crumb contrasts himself with a programmed character who has pat answers but no feeling. "It's America that needs to be changed, not me!" Be interesting to survey you readers to see how many agree with Crumb and how many agree with his opposite.

by JAMES CHILDRESS

CONCHY

I AM A COMIC STRIP CHARACTER IN THE DARK OF NIGHT.

WHEN A COMIC STRIP CHARACTER FINDS HIMSELF IN THE DARK OF NIGHT, NOTHING IS SEEN OF HIM BUT HIS DIALOGUE --- THIS IS A VERY DANGEROUS POSITION TO BE IN.

IF WE LOSE OUR CHAIN OF THOUGHT FOR ANY LENGTH OF TIME, WE CEASE TO EXIST.

CLAY

FUNNY INSECTS

WHAT'S THAT? IT'S A BIRTH CONTROL PILL. WHAT'S IT GOOD FOR? STUPID! IT'S THE PERFECT. TOP FOR MY NEW HERB TEA TABLE!

CLAY



(FROM MR. NATURAL NO.3 © R. CRUMB, 1977.)

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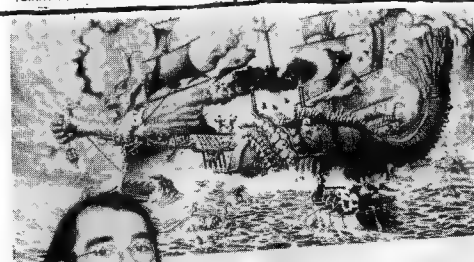
CLAY

Editor of Spanish Daily Arrested

Madrid

The editor of the liberal Spanish daily El Pais, Juan Luis Cebrian, yesterday faced a possible sentence of six months in jail for publishing an article on birth control methods.

Reuters



LARRY TODD. HE'S WORKING ON DR. ATOMIC #5 AND A STORY INSPIRED BY MELVILLE'S MOBY DICK. LARRY WILL BE AT SAN DIEGO CON JULY 20-24.



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BERKELEY, CA 94707

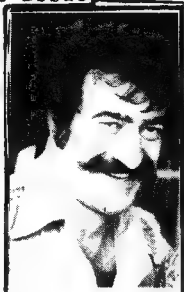


CLAY GEERDES COMIX WORLD



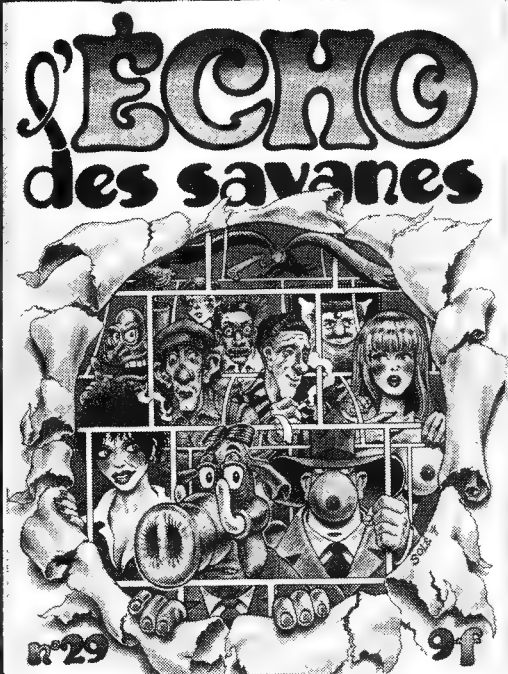
COMIX WORLD 75. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Logo by Sergio Aragones (photo below), one of America's most prolific funnymen. Aragones can draw an entire funnybook in the time it takes a blown-out fan to ask him how he finds his ideas. He's here at the San Diego Comicon at the El Cortez Hotel in San Diego, along with Harvey Kurtzman and Carl Barks and Bob Clampett and Jack Kirby and Gilbert Shelton and Ted Richards and billions of other cartoonists from all over the world. This is the seventh year of the con begun in 1970 by Shel Dorf and it has become the major comic event on the West Coast. While underground participation has been minimal, this year finds Larry Todd, Trina, Shelton, Richards, and others present. Next issue I'll have the full report for you. * SLOW DEATH 8 is nearing completion. Theme of this special ish is Save The Whales. Bil Stout did the cover and many artists are included. Roger Brand turned in his two pages in June. * At Fast Draw Studios, Ted Richards is almost finished with E. Z. Wolf's Astral Outhouse. It will be published by Last Gasp, 2180 Bryant St., San Francisco, along with Trina's Scarlet Pilgrim and S. Clay Wilson's Checkered Demon. The stories in these small-sized books have been serialized. The Checkered Demon material has drawn fire from many quarters. Still running on the back page of the Berkeley BARB, writers have condemned it as "sexist" "male chauvinist" and lots of other things. Wilson would consider appropriate subjects for his humor. As letters came into the BARB, Wilson made the strip more and more outrageous. He, like Harlan Ellison, knows how to deal with his critics. The July 1977 issue of Fantasy and Science

Fiction is an Ellison special which includes Harlan writing on himself and his longtime associate Robert Silverberg doing the bio.* Barney Steel has his own trip going with some posters and books. You can send for his list by sending an SASE to P. O. Box 996, Colton, CA 92324. * The First X-Rated Coloring Book was drawn by Jeffrey Kerns. \$6.95 pp from Ron Turner's Last Gasp, 2180 Bryant, San Francisco, CA. Actually, it's not the first. Joel Beck did his Soft Core Pornographic Coloring Book back in 1971.* The book of new cartoonists, Fresh Blood, should be out by now. J. Michael Leonard did the cover.* We've signed Oakum, a Berkeley Bluegrass band, and Cornell Hurd and his Monday Hotpants Orchestra (rock-plus) to play at the very first



Underground Comic Artists' and Models' BALL which will take place Friday, September 9, 1977, at Ashkenaz, 1317 San Pablo, in Berkeley. You won't want to miss this beer bash and costume orgy so we're spreading the word early.* A large number of comic and movie character eight-pagers have been reprinted in a two volume set, The Tijuana Bible Revival. Volume one is Hot Nuts, stories about Moon Mullins and Major Hoople; 2 is Under The Stars in Hollywood. Each volume sells for \$5 in adult bookstores. Speaking of Hollywood, Joyce Haber's book The Users mixes real and fictional characters in what is the inside story on today's dream factory. If you're a gossip lover, this one is your meat. Such hard-core sex, Ms. Haber; what'll Anita Bryant think? * I'm told Carload of Comics has sold over 18,000 copies in the U.S. and has been selected for inclusion in the Best Books of '76 Show by the American Institute of Graphic Arts.* E. Z. Wolf from Rip off Press, Box 14158, S. F. CA 94114.

UNDERGROUND COMIX have been published in England, France, Germany, Sweden, Amsterdam, Finland, Australia, and Spain. All of the copies of books like BRAIN STORM (England), MOON COMIX (England), JYMY (Finland), L'ECHO DES SAVANES (Paris), PHAROAH FUNNIES (Australia), EL RROLLO ENMASCARADO (Spain--gracias a Jaime Fargas), and TANTE LENEY PRESENTEERT (Amsterdam) show strong influences of the American undergrounds of the mid & late sixties. Pekka Gronow reprinted many American ugs in JYMY and L'ECHO has produced three U. S. A. Editions along with running reprints of Mr. Natural in the monthly mag (see Sole's caricature of Crumb on the cover of L'ECHO 29). A major comic event this year was the beginning of HEAVY METAL by National Lampoon. This new American fantasy mag brings METAL HURLANT an American readership. The Wimmen's Comix movement in the U. S. stimulated the production of a French counter-part in three issues to date of Ah! Nana. A lot of great stuff is coming out of Europe these days and we still need someone to import it and make it available. Bud Plant has METAL HURLANT, L'ECHO, TOUSSE BOURIN, & a few others, but no one is carrying a complete line. I've written to Paris re Ah! Nana and Sergio Macedo's PSYCHOROCK, but gotten no reply. International bookstores won't handle them because they're undergrounds. CHARLIE we can get, but not SURPRISE. In Berkeley, you can see many of the French comix at Comics and Comix, 2461 Telegraph Avenue. These guys have Jack Katz' THE FIRST KINGDOM #6!





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- THIS OFFER EXPIRES SEPTEMBER 1, '77.

THE GOSSIP CORNER **

Cartoonist Dan "Odds Bodkins" O'Neill is living in a mountain shack 30 miles out of Silver City, Nevada, "trying to cram 96 pages into 30 days" for Random House; no electricity, no running water, "just a ream of paper and a deadline," he tells his buddy, Cartoonist Gary Hallgren ...

Rumor is that the big Disney has finally gotten around to suing Marvel to cease and desist defaming the character of their duck. And speaking of character, that's what the quartet in KISS lack. Just plain old Marveleroes in make-up and drag. * Latest STAR TREK rip-off is DC's STAR HUNTERS but it's a much nicer art job than Marvel's STAR WARS & characters have more potential. * Call me a sexist, but all I wanted after seeing THE DEEP was a Jacqueline Bisset t-shirt. * A BRIDGE TOO FAR is a longer version of PORK

CHOP HILL. What surprised me about BRIDGE was it had no sex interest, very rare for a big film these days. * Gays outlawed in Florida. The Mitchell Brothers Ultra Room peep show busted in San Francisco. Anti-hooker citizens patrol the streets in Berkeley. It looks like a new wave of sexual repression is coming down. Guess it's a good thing the underground funnies have passed their pornographic stage. Most people aren't going to know that, however, because the only media that have been open to information about the ugs have been sex tabloids and slicks. * TANTE LENY 23 is out. \$3 from Evart Geradts, 269 Hulshorststraat, Den Haag, Netherlands a great comic art book from cover to cover. * L'ECO DES SAVANES 30 just in. Wally Wood cover. * 8x10 photo of Vaughn Bode. \$2 pp from me. Inquire about other pix. I also have a few copies of Portable Fanzine 1 & 2 & both go for \$2 pp. * Bagginer Press is Walter Bachner & Larry Todd & company. First publication was Bode's Das Kampf. Several folios and comic projects in the works. See their ad next issue. The company is located in New York. * I suggested my book on ug comix to Ballantine and was told it would "not be suitable" for the Ballantine trade paperback list. C.G.

U Buys Rights To 'Buck Rogers'

Universal has acquired rights to "Buck Rogers," but hasn't determined yet whether the vehicle will be filmed as a tv series or as a theatrical feature.

U-TV president Frank Price yesterday confirmed that the studio has acquired rights to the cartoon strip, and said they are still weighing whether to film it for the big screen or as a tv series, which would be for the 1978-79 season.

Actually, property was acquired some time ago, before the b.o. impact of "Star Wars," and Price got the idea for the acquisition while watching an old "Flash Gordon" show on tv.

First reports were that U was planning a big-budgeted film on "Rogers." Price commented, "We're not ruling that out," although prime reason for the acquisition was tv.

NEWSLETTERS SEEM TO BE CATCHING ON. HERE ARE SOME EXCERPTS FROM THE COLWELL-HARMS TRANS-CONTINENTAL

GUY & SALLY HEAD FOR EUROPE IN SEPTEMBER.

AT RIP OFF PRESS, RUMORS OF A FREAK BROTHERS NEWS-LETTER WHICH WOULD RUN SOME OF THE LETTERS & DRAWINGS RIP OFF GETS IN THE MAIL.

WHY NOT?

*



The main purpose of this newsletter is to announce the forthcoming new comic book by Guy Colwell.

INNER CITY ROMANCE 4 should be completed and ready for publication before Sept. 5, 1977, the projected departure date of the Colwell/Harms entourage.

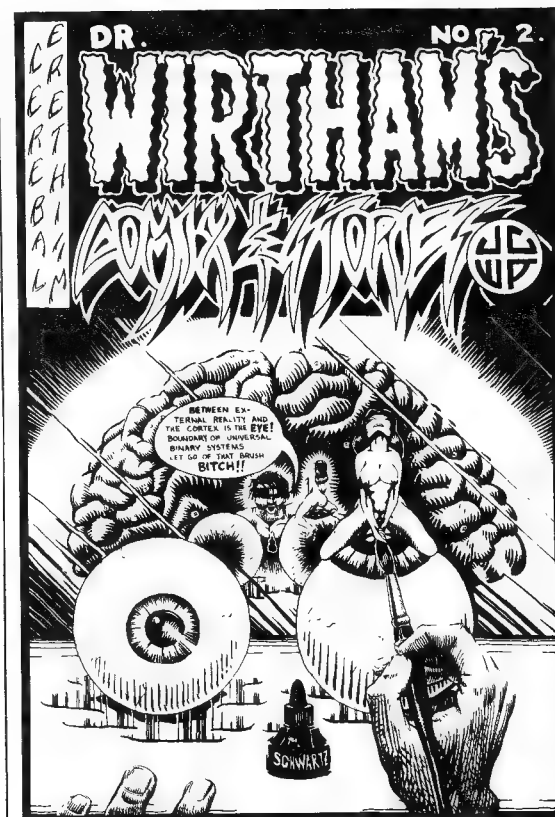
The inspiration for Inner City 4 has been the struggle of poor people in various American cities, mainly San Francisco, to obtain decent housing at a fair price. The International Hotel, the Yerba Buena Annex ("Pink Palace"), the Hotel Padre and the Goodman Building are the names of some of the residences where tenants have defied eviction orders, refused to pay rent, or taken over the operation of their buildings in defiance of landlord and government. Usually the residents of these old structures are the poor, aged or disabled people that the money-and-self-centered American system would rather forget. Because they are unproductive and costly, these rejected people seem always to end up with fewer rights and far less power than an "American Citizen" supposedly has.

INNER CITY ROMANCE 4 remembers these people.

European readers of Inner City Romance will very likely see #4 included in the proposed anthologies of all the Inner City books that are being discussed and planned in Germany and France.

BY SALLY HARMS
FRANCE CLEANS UP NEWSSTANDS

What's happening in France? We don't know the details of the legal changes that are coming down, but it seems that "adult comics" with any graphic eroticism can no longer be sold over the counters of French newsstands. Some highly erotic and it-ever-ent comic periodicals, notably those from Editions du Square (Charlie), are being required to clean up their act or face extreme legal pressure. Already, Surprise, the only pure "underground" comic that was ever sold on the French newsstands, has been forced out of business by these new legal hassles. Does this mean that French comic magazines will go the way of American TV: mediocre conformity and formula violence?



INPUT=

WE'RE LOOKING FOR CONTRIBUTORS FOR DWCS #3 AND LATER ISSUES. IF YOU'RE INTERESTED PLEASE INQUIRE CONCERNING PAGE RATES, EDITORIAL POLICIES, ETC.

WRITE TO:
CLIFFORD NEAL
378 JUDSON AVE
MYSTIC, CONN.
06355

OUTPUT=

40 PAGES OF STORIES BY:

WILL MEUGNIOT
MIKE ROBERTS
OISIF EGUA
RICK VEITCH
STEVE BISSETTE
BILL BLACK
LARRY RIPPEE

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CLIFFORD NEAL
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ADULTS ONLY?!

COMIX WORLD 76. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World rights reserved. Logo by Dave Geary, Canadian cartoonist who did Bridge City Beer, Nature & many other good comix. Comic history of British ugs on back by Bryan Talbot from Streetcomix 3. \$2 pp from Last Gasp Comix, P. O. Box 212, Berkeley, CA 94704. * Below is a preview panel from Book Six of THE FIRST KINGDOM, Jack Katz' 24 book epic. Bud Plant, the publisher offers the first five for \$5 pp. P. O. Box 1886, Grass Valley, CA 95945. Across the page is a panel from Voltar, one of the two stories in Comics & Comix 52-page MAGIC CARPET #1. Manuel Auad wrote the story and Alfredo Alcala drew it, a beautiful book. \$1.60 pp from Plant. Contains Bill Blackbeard's first ug story.



ROCK AND ROLL COMIX (Petagno) \$1.35 pp; View From The Void \$1.35pp; Serious Comix (excellent stuff in all these) \$1.35pp; Bogey \$1.35 pp; ZIP COMIX #1 \$1.35pp; BRAIN STORM 2 & 3 at \$1.85 pp each; MIXED BUNCH \$2pp. Rick Griffin interview in Bunch 1. There are some other good English books out, but I'm saving them for the article by David Noon which I hope to run in the next CW. * Shelby Kirch has a new list of ugs (the final & complete?) & it's 50¢ from him at Bx 210, Wall St. Sta, NYC 10005. * Bob Sidebottom is opening a new store at 481 Alvarado in Monterey, CA 93940 August 1st. Best to Bob. From him you can get TESSERAEE (Ken Macklin & others) & SUPER-BITCH #1. \$1 each. All mail orders from the new address, he says. For \$1pp you can get THE BEST OF MOTOCROSS CAT (Tony Bell), Cycle News, P. O. Box 498, Long Beach, CA 90801. Tony collaborated with Shelton on early Wonder Wart-hog.

AFTER A TIME, I WAS BORN. THEY LOVED ME AND THEIR WORLD GREW IN PURPOSE.



KERIE 86 is an all Corben issue with a new cover. \$1.50 from Warren. Big Jim is fastest. He got out a STAR WARS special and a STAR WARS special ish of Famous Monsters of Filmland before Marvel even got the comic series into reprint. Ballantine has a calendar (Sept '77), Portfolio, Blueprints, Sketchbook, Art book, & Charles' Hitchcock's The Making of STAR WARS all coming at you later in '77 and you can bet the sets are out of storage and in action for Chapter Two. You dealers watch yourselves. A Berkeley Sci-fi store has been sued for a hundred grand for selling pirated STAR WARS items. The FBI is looking for those stolen slides & models taken from Paramount. What we need is some beautiful pin-up shots of Carrie Fisher, right, guys? * Good luck to Hunt Emerson and Chris Welch at the London underground comix con! July 29 this year. Wish we could all make it over to be with you guys. US readers will be glad to know that the following British ugs are now available from Last Gasp Comix: It's Only



(FROM VOLTAR BY ALFREDO ALCALA)

A cover and four-page story by R. Crumb in the Summer, 1977 issue of CO-EVOLUTION QUARTERLY. \$2.50. Box 428, Sausalito, CA 94965. * Bobby London is in New York and has done the cover for PUNK #10, John Holmstrom's hand written rock-zine. P. O. Box 675, New York, N. Y. \$1.35pp. Some back issues available at \$2.

E.Z. WOLF By Ted Richards

WHO KNOWS WHAT TERRIFYING, DARK SECRETS MIGHT REMAIN HIDDEN IN THE PSYCHE OF THE MYSTERIOUS AND ISOLATED DEEP SOUTH: WHAT BROODING, UNREQUITTED REVENGE-PASSION, NOURISHED BY HUMILIATING DEFEAT IN A FOREDOOMED WAR OF REBELLION SO MANY YEARS AGO, MIGHT YET SET OFF SOME SINISTER SYMPHONY IN THAT PUDGY FINGER POSED OVER THE RED BUTTON IN THE WHITE HOUSE, THE FINGER OF JIMMY OTTER, FORMER CITIZEN OF TERMINUS, GEORGIA, AND LONGTIME FRIEND OF OUR HERO, E.Z. WOLF???

E.Z. PLAYS HOST TO THE PRESIDENT IN AN ILL-CONCEIVED P.R. STUNT, NEXT.



From Amsterdam and the Dutch Cartoonists, TANTE LENY 23, a beautiful comic. \$3pp from 269 Hulschorststraat, Den Haag, Netherlands. Work by Marc Sweets, Peter Pontiac, Harry Buckinx, Evert Geradts, Joost Swarte & a few new people. * San Diego Con Report in my next issue. 7-17-77

A FEW MINUTES LATER IN THE PRIVACY OF E.Z.'S HUMBLE ABODE.



Who would ever have thought that the Big Bad Wolf from 1933 would turn out to be one of the good guys? Well, Ted Richards, for one, and his first issue of E. Z. Wolf looks and feels as good as those forties issues of Walt Disney's Comics and Stories I bought religiously as a kid. Ted's got E. Z. shaking hands with President Jimmy Otter on the cover and inside the great man gets just a wee bit humbled in his confrontation with grass roots poverty. Ted's the first cartoonist to put a president on the cover of an underground funnybook since Hydrogen Bomb & Chemical Warfare Funnies.

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DAYS SPENT BEHIND THE DRAWING BOARD!

The cartoon depicts a man sitting in a chair, looking extremely tired or stressed. He is surrounded by papers and a clock. A speech bubble above him says "DAYS SPENT BEHIND THE DRAWING BOARD!". The man is holding a pen and looking at a piece of paper. The clock shows it is 10:10. There are other papers and a cup on the table in front of him.

THINGS ARE HASHED OVER...

WHAT ABOUT THE BACK COVER?

THE COLOUR SEPARATIONS

PRINTS

TONE

NICE LETTER HERE FROM A MRS. A. SHAW

THERES 3 PROBLEMS

WONDERBOY, THINK THAT?

GOT AN ORDER

BAD DISTRIBUTION

DENIS GILFORDS (TONE)

TERRIBLE

SODD MAMA

BAN GUM THIS GUY

HOLY SHIT

THA HA HA

GMO ANFAL

FREE PALLADIUM

RUBBISH

TONE

PAIN PIGS

IN IT'S JUST MISSED ON PAGE 3

RETHINK

IT'S A SHOT

NO PHONE

GRIPE

WHO CARES?

WHINING

DECADENT

COVERLY

[illegible]

AND YOU WOULDN'T BELIEVE TODAY'S COST OF PRINTING

YOW!!

BILL

THUD

THE NEW WAVE OF KOMIX INTEREST IS PROMISING

© BRYAN TALBOT -77

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[illegible]

A black and white comic panel. On the right, a man with a large, bushy beard and a mustache is shown in profile, facing left. He has a wide-eyed, shouting expression. He is wearing a jacket with a circular button that says "I AM IN STREET". A speech bubble above him contains the text "COMICS?". To his left, a large, stylized, and somewhat distorted letter "P" is followed by "TUI!!" in a bold, blocky font. The background is dark with some light, radiating lines around the "PTUI!!" text, suggesting a shout or a splash. In the top left corner, a small rectangular box contains the text "BUT OVER HERE...".

THE MORE MILITANT SAY...

GET UP OFF YER FUGGIN' ASSES AND DO SOMETHING!

BRITAIN'S SELF-CONFESSED YOUNGEST PUNK MIX ARTIST

NOT QUITE SURE WHAT, BUT... ER...

COVERLY

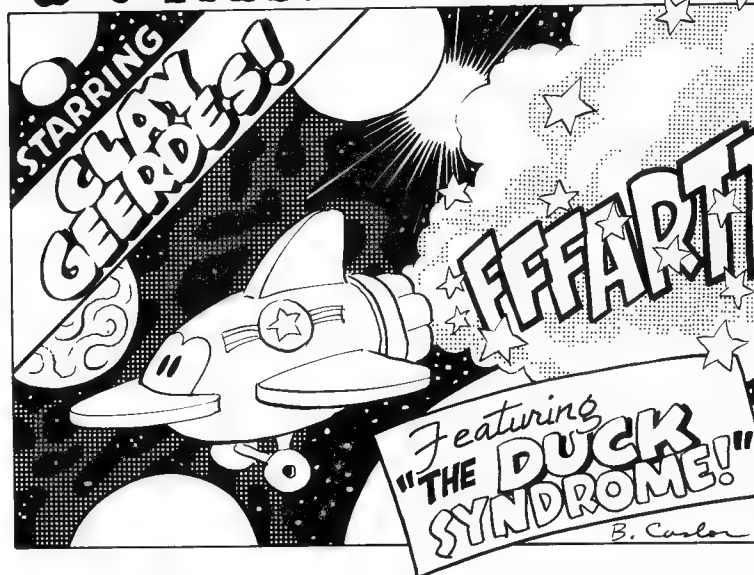
2 • BRAINSTORM STUDIOS

WHAT A BUMMER!!

COMIX WORLD 77. August 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd. Berkeley CA 94707. World Rights Reserved. Subs are \$3.50 for 12, \$6 for 24. Logo by Brad Caslor & I thought I ought to run because the Time of the Duck seems past as everyone is involved in the Star Wars. A t-shirt at the big San Diego Con read DUCK WARS and moving about the dealer's room Saturday the 23rd of July was the creator of Duck-burg himself, Carl Barks, with my nephew Steve and a few dozen other fans on his trail. A tall, elegant man, Barks seemed to enjoy himself. At the banquet, he received a full minute's standing ovation & told interviewer-collector Bruce Hamilton about his work for Disney (See Barbara Boatner's article in the 1977 Overstreet Price Guide for her Barks' photos & history). Barks, like Con guests Harvey Kurtzman and Jack Kirby, has influenced nearly everyone in comics. I've photographs of everything at the con, but they will have to come later on in the year. The Marvel boys were talking about restyling Howard, their house-duck, since the Big Disney has sent them legal warning re copyright infringement. Howard's day is done anyway and they ought to let their tired-out emphysemic duck rest. Quack is the best of the neo-duck fad and I liked Ned Sontag's All-Duck Funnies even better. Remember Smacky the Duck junkie? Wonder Wart-hog standing seven feet high at the Rip-off display. This was the first year Rip-off attended the S. D. Con. Gilbert Shelton sat on a panel re humor with Mark Evanier, Kliban, Harvey Kurtzman, Bill (Bullwinkle) Scott, and Lee Marrs. Asked if he smoked marijuana, Shelton told the audience, "You think everything is funny when you're high on marijuana, but when you're straight you find it isn't funny anymore so you have to go back and make it funny when you're straight." Kliban referred to Hustler Magazine as "Junior high school smut blown up to STAR WARS proportions." He said Larry Flynt's conviction for conspiracy to commit porn was political. "People who exert power like to exert more power." Asked about Frazetta, Kurtzman said, "He used to do Annie's chest. He did about 38 chests." At the brunch Sunday morning, Kurtzman drew Annie's Fanny as his contribution to the art auction. Sergio Aragones drew and colored his drawing while Jack Katz penciled his.

A lot of drawing in the dealer's room. Dan O'Neill and Shary Flanniken at one table; Ted Richards at another. Shary had two new publications with her: Drought Chic and her own Sketch Book. Out from New York, photographer-cum-publisher Walter Bachner had his two recent projects with him. DAS KAMPE (Bodé's war drawings) and BODE BROADS (Cover shot at right) folio. Bachner plans to publish more of the work of Bodé and of

TALES FROM THE COMIX WORLD



Larry Todd through the medium of Bagginer Press. A collector of ugs and originals, Bachner is himself a work of art, his skin being covered with beautiful tattoos by Spider Webb. In their usual uncool fashion, the El Cortez staff made Bachner put on a t-shirt before having dinner. Jim Brocius came up to me and sold me a copy of his new comic, CRASH STREET KIDDS. I turned him on to Bob Sidebottom so you can probably order it from Bob's new Monterey store for awhile at 75¢ (481 Alvarado, 93940). Drawing in the lobby, Alfredo Alcalá, a gentle, shy man whose art says it all. There must have been a special on fur bikinis. Three of them in the costume show, all lovely. Not a single Vampirella or Red Sonja this year. Three great kids who did KISS in make-up. Cheech Wizard and a bare-breasted Bodé Broad. I photographed her getting under the Hat in the freight elevator. If you're coming to our big UNDERGROUND COMIC ARTISTS AND MODELS BALL this September 9th at Ashkenaz, 1317 San Pablo in Berkeley, come outrageously dressed. Ug characters and bizarre images are the ticket. David is white-washing the Hallway and the Johns and everyone is invited to personalize the place with a bit of graffiti or a character or a gag of some kind done with magic markers. Prizes for the costume contest include money and gift certificates. We've got two excellent bands, Oakum (Berkeley's bluegrass string band) and Cornell Hurd and His Mondo Hotpants Orchestra. Cornell and his rockers will be returning from their tour for a grand finale at our BALL. Info from David Nadel--525-5054.

Robert Williams said he has finished his work for ZAP 9. Yes, I intend to go to BAY CON III. August 12-14 at the Jack Tar on Van Ness in San Francisco. Big Bill Gaines, Sergio Aragones, Lee Marrs, Trina, Sharon Rudahl & lots of others are on the roster. The Jack Tar is a posh hotel, but it's the people not the place that make a con. The El Cortez served some of the worst garbage I've ever picked over at the banquet and brunch (just looking at it reminded me of Greg Irons' 'Clean-up Crew'), but the program was great. LOST CAUSE COMIX 1 is an Iowa City ug & Ron Turner has it at Last Gasp, Box 212, Berkeley, CA 94702, \$1 pp. Also from Bagginer Press were The Joe Coleman portfolio & some beautiful prints in a folder by Mark Roland. Write for their price list, etc. 20 East 9th St., NYC NY 10003. If you like the work of S. Clay Wilson, you'll dig Coleman's drawings. Mark's work is more Sci-fi/Fantasy oriented, very clean and pleasing to the eye. John Edgar has a new Nicklebag. You can probably get one for a fifty-cent donation to his work. Hedding-Kinkora Road, Bordentown, N. J. 08505. STAR*REACH 9 & QUACK 4 & Rip-Off C & S 2 all on sale now. Rip Off plans a Dorman's Doggie book by Sturgeon as well as the big Fat Freddy's Cat Christmas book. I was impressed with Joe Kubert's Solourn, a beautiful comic paper. He was at the S. D.

Con signing them. I picked up copies of PORTIA PRINZ OF THE GLAMAZONS (2 issues) and it's definitely worth collecting, especially for those of you who are into comics about women. Richard Howell published it. 31½ Roberts Rd., #2, Cambridge, MA 02138. Gary Arlington has a few at his store, 3339 23rd St., San Francisco. More on the new ugs and foreign comix in my next issue. I finally have copies of AMNANA from Paris.



JAGHNS BODE ©71

-Clay Geerdes

WAKE UP AMERICA!

Britain has comix books too! They're in English, which is like American, only better, so you shouldn't have any difficulty understanding the words. Unless you live in California that is.

Even with the poor economic situation here, things are very healthy in the underground comix field, a lot of the credit belonging to Hunt Emerson and the Arts Lab Press (Ar-Zac), whose Konvention of Alternative Komix held last year stirred up a lot of interest. Not that it hasn't happened before - the more knowledgeable amongst you (Hello Sandy!) will have heard of 'Cozmic', 'It's All Lies', 'Nasty Tales' and the early 'Cyclops' tabloids. All very good - even though a lot of early editions were U.S. reprints - and alas no more. There's a fairly complete list of previous British UG material, prepared by Mal Burns, in 'Brainstorm 3'. It contains one or two doubtful titles, but no one's perfect. More information can be found in the only British magazines that deal with UG's, 'Comix Plus', 'Kids' Stuff' and 'The Panelologist'.

The last year or so has seen lots of new titles coming out, ranging from small comics like 'Last Dregs' to 50-pagers like 'Either-Or Comics'. The most consistent series produced here are the excellent 'Brainstorm's', four ^{to date}, and the Ar-Zac comics (which include 'Large Cow', five so far, 'Streetcomix', three, and the wonderful 'Moon Comix'). Riveting stuff, how can you live without it! Some of the British artists are easily the equal of the American product. People like Hunt Emerson and Chris Welch have talent that glows in the dark, and we have illustrators like Bryan Talbot and Angus McKie, who show great promise.

-DAVID NOON SURREY, ENGLAND 7-77

The following is from "Brave New Wave" by Andrew Johnson in the British zine KIDZ STUFF NO 1 ---
"When a comix reader has transcended British comics to the slightly more sophisticated American bunch, he usually sticks with them for anything, up to five years (depending upon the individual's rate of development) before he desires another shift into an even higher plane. At this stage, a few people might sample the unique flavour of the 'underground comics' and tread that course for a time, but unfortunately, many people, when they grow out of Marvels and DC's simply give up comics for good - not because they're specifically tired of the medium; they just can't see anything really interesting and new being produced anymore. And that includes even the 'underground' which was nice and fresh and novel when it started, but has now fallen into its own pattern of clichés and formulas. However, it seems that a remarkable new generation of writers and artists are coming through and trying, not only to bridge the gap between 'underground' and 'overground' but to create something new as well. I shall just call them (and altho' I say 'them', I take the liberty of including myself in this select rank) the 'New-Wave'. Just about the best stuff being produced in the world today is in Europe. And of all Europe, France leads the way; Pilote is a very successful children's comic (Asterix the Gaul began in its pages) that demands high standards from all its contributors. It's hard to think of a British equivalent, but I suppose Eagle (in its heyday) and the current Look-in (tho' Pilote carries much more art and aims at the mid-late teens whereas Look-in caters to a young mid-audience) would be a fair comparison. Anyway, it was working on and around Pilote that brought four young (ish) artists and writers together. Within a very short time 'Les Humanoides Associes' was formed. At the time, this talented group consisted of only the guiding light Jean-Pierre Dionnet, Philippe Druillet, the fabulous Moebius (alias Gir., alias Giraud) and Bernard Farkas (no jokes, please). That was in December of '74 and surprisingly quickly afterwards Metal Hurlant 1 appeared. I can't really comment on the reaction to it in France, but here in Britain, it was luke-warm; one of two fanzines mentioned a 'new French fanzine' with 'very good art' and I didn't even bother to try and get hold of a copy. Then, at the Summer Comic Convention in 1975, Darryl Bird pointed out the second issue as having some amazing art. I bought it and was immediately won over. It had to be the greatest thing since Patti Smith discovered Rimbaud. . . Unfortunately, Metal Hurlant has been banned in France. I suppose because the work treads the thin line between art and pornography. . . I would argue that instead of exploiting sex merely for commercial reasons, MH is parodying the world's current preoccupation with the subject. . . Brainstorm Comix was started on a shoestring budget by Lee Harris, a Portobello Road ginseng dealer and part-time publisher. Having tested the water with 'A Guide to the East' and 'A Guide to Herbal Highs', he was prepared to dive in with his first comic book."

COMIX WORLD 78. August 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd, Berkeley, CA 94707. World Rights Reserved. Subs: \$3.50 for 12, \$6 for 24. Logo by the infamous Joel Beck, author of Lenny of Laredo, The Profit, & many other funny works of comic art. Joel is offering the following originals for bid: 1) Front Cover (B/W) to Joel Beck C & S; 2) "What if?" from Snarf 7; 3) Lefty Domsday Visits Baby Snooks--three pages from Marvel's COMIX BOOK. 4) Bill Bland, "This is your life," 2 pages; 5) One Dong's Family, 2 pages from Bizarre Sex 5; 6) 9 pages from The Profit reprinted in Beck's C & S. Bids on this work should go to Joel Beck, Box 356, Point Richmond, CA 94807.* A note from Bruce Sweeney says R. Crumb has surpassed himself in Mr. Natural 3. "Mr. Natural is more on time than ever before and his wit, insight & bite are stupendous. His sarcasm is brilliant yet just a bit whimsical this time through, and not all cruelly. He takes jabs at his own fans, rock music (as usual), spiritualism, grass, the media and his old favorite, mechanized society. Crumb spent plenty of time early on taking pot-shots at all the sacred cows like big business, the military and religion; now he's taking pot-shots at the sacred cows of dissent, youthful curiosity, and "alternative society." Why, doesn't he know that anyone with long hair is hip? His jabs at himself are inspired. Viva la Crumb!



Now in Danish, Gil Shelton's Freak Brothers & in Finland, Pekka Gronow has some new comix under the name HUULI. That's not Mick Jagger to your left. It's a revolutionary named Joe Turner in a two page tale in a French fan publication devoted to the great Iggy Pop, I WANNA BE YOUR DOG. Rouge drew it in 1976. It's a slick punkzine. I saw it at Rather Ripped Records in Berkeley.



UNDERGROUND AND ALTERNATIVE COMIX SO FAR IN 1977-----
Legend of Wolfman (Rose), First Kingdom 5 and 6 (Comix & Comics), Joel Beck's Comics and Storys (Krupp), Trina's Women (Krupp), Lee Marrs' Compleat Part (Krupp), Quack 2, 3, and 4 (Star*Reach Productions), Star*Reach 7, 8, & 9 (Star*Reach), Dr. Wirtham's Comics & Stories 2 (Clifford Neal, 378 Judson Ave., Mystic, Conn), California Comics 3 (Bob Sidebottom), Barbarian Women 2 (Sidebottom), Slow Death 7 and 8 (Last Gasp), Young Lust 5 (Last Gasp), Inner City Romance 3 (Last Gasp), White Commanche 1 (Last Gasp), Fat Freddy's Cat 1 & 2 (Rip Off Press), Rip Off Comics & Stories 1 and 2 (Rip Off Press), Tits 'n' Clits 3 (Nannygoat, Box 845, Laguna Beach, CA), Jam (Fragments West, Box 1128, Los Alamitos, CA 90720), L'Echo Des Savanes (17 Rue d'Odessa, 75014, Paris, France, most issues now imported by Bud Plant), Brain Storm 3 (This and other British ugs being imported by Ron Turner at Last Gasp, Box 212, Berkeley, CA 94702), Mixed Bunch 1 (British), Moon Comics 1 (David Noon, England), Amazing Love Stories (England), Something Stories (England), Blood Sex and Terror 2 (England), Dutch Treat (anthology of Dutch work by Krupp, Box 7, Princeton, Wis.), Mother's Oats 3 (Rip Off Press), Snarf 7 (Krupp), Freak Brothers 5 (Rip Off Press), Superbitch 1 (Bob Sidebottom), Tesseræ (available from Sidebottom), The Magic Carpet (Comix & Comix), E. Z. Wolf 1 (Rip Off Press), Lost Cause Comix (From Iowa, Last Gasp carries it), E. Z. Wolf's Astral Outhouse (collected from the Berkeley BARB & published by Last Gasp), S. Clay Wilson's The Checkered Demon (from BARB by Last Gasp), A-Plus 2 (available from Last Gasp), Crash Street Kids (Las Vegas, available from Sidebottom), One (Pacific Comics, San Diego), Streetquomix 3 (English), Ah! Nana! 3 (French, reprints some of Trina's work), Psychorock (French, by Sergio Macedo), Power 1-6 (Last Gasp). 8-77

During my ecological period ('69-'70), I made a trip to the Pacific Northwest, taking photographs of ecocatastrophes along the way. I'd see pollution in mountain streams in National Parks, drive down a mile and find people catching the water in styrofoam cups to drink. Back home in San Francisco in the Noe Valley where I lived at the time, I invited some friends to come over and showed the slides. From the oil and slime in the drainage ditches of Foster City to broken bottles and plastic debris on the beaches of Vancouver, it was a dismal show, but when the lights went up people told me how beautiful it was. Beautiful pollution. Beautiful birdless silence. The comic book SLOW DEATH is like that, an amazing collection of artwork by people like Bill Stout, Bill Wray, Doug Hansen, Greg Irons, Shelby, Tim Borell, Dennis Ellefson, Brenda Bernu, and Michael J; all of it designed to teach the reader about our endangered species, a beautiful exercise in aesthetic futility. SLOW DEATH 8 was produced for Greenpeace. It's about seals and whales and, as Bill Stout writes, about "animals your children will never see," like auks, sea cows, passenger pigeons, moas, Jamaican iguanas, Tasmanian wolves. Mike Gilbert sums it up in his tale of May 7, 1998: "If one form of animal life was too inconvenient, they would breed a predator to eliminate it. Of course, the fine balance of nature was destroyed." In The last Dinosaur, Roger Brand suggests that man is the most endangered species. CG



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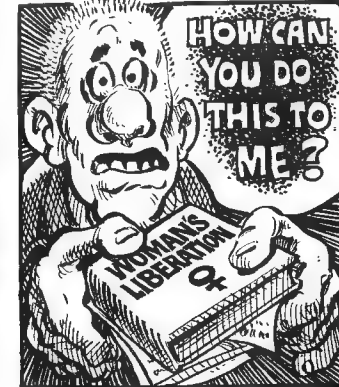
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The Rip Off Press is still putting out those fat funny 75¢ comic books and the roster of cartoonist contributors is getting more impressive all the time. The second issue has Wonder Wart-hog on the cover as did the first and it looks like Shelton will continue to follow the model set by Action Comics in the late thirties. Like Action, Rip Off Comix is an anthology and as Superman was the featured character from June, 1938 onward, Wonder Wart-hog is top banana in Rip Off. Shelton made a masonite model of the hog for the San Diego Con and it's well over seven feet high. No doubt local fans will



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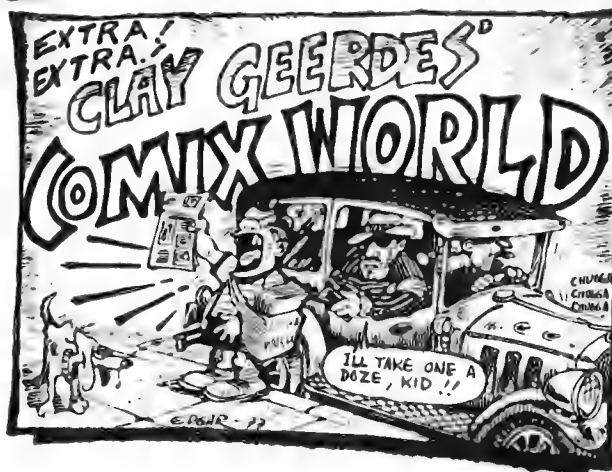
and it starts out with a great Freak Brothers story in which Phineas becomes a movie mogul. There's more about "Dorman's Doggie" by Foolbert Sturgeon, a tale of a man in the shadow of Women's Lib, "terror under the bed," by R. Diggs, whose political cartoons have been appearing in many ug papers this year; some observations from the Griffith Observatory by Bill, A new "Rowdy Noody" by Jud Green, a look at the year 3711 by David Sheridan, and more laughs with Ted Richards 40-year-old Hippie. Ted & Teri Richards are my guests on the Bay Con installment of The Underground Comix Hour. This new format will include: a brief slide history, particularly of interest to people who haven't had an opportunity to see any of the many foreign ugs; a short lecture, and a discussion session with the artists sketching their characters. If you're a new cartoonist on the scene, this is your chance to find out what's going on at Fast Draw Studios.* That runaway bride "Bandit" Burt Reynolds picks up in Smokey and the Bandit was once hung up on an "acid-rock musician named Robert Crumbley." Wonder who inspired that character?* Some ug comix reviews in The Tyrone Slothrop Search Report 5, Bill Sherman's zine in which we discover a fellow Pyncheon fan (if you haven't read Gravity's Rainbow, get to the nearest eclectic bookstore & get to it.). To contact him, try 608 East Douglas, Apt. 2, Bloomington, ILL 61701. Bill talks about a lot of magazines and people I never heard of in his whimsical way.* Carrie author Stephen King has found a winning formula by taking the supernatural seriously. His new book is The Shining. Nary a boring moment in this tale of precognition. No doubt it will be filmed with some director's name above the title as was Clockwork Orange. Literary genius is often ripped off these days. -C.G. 8-15

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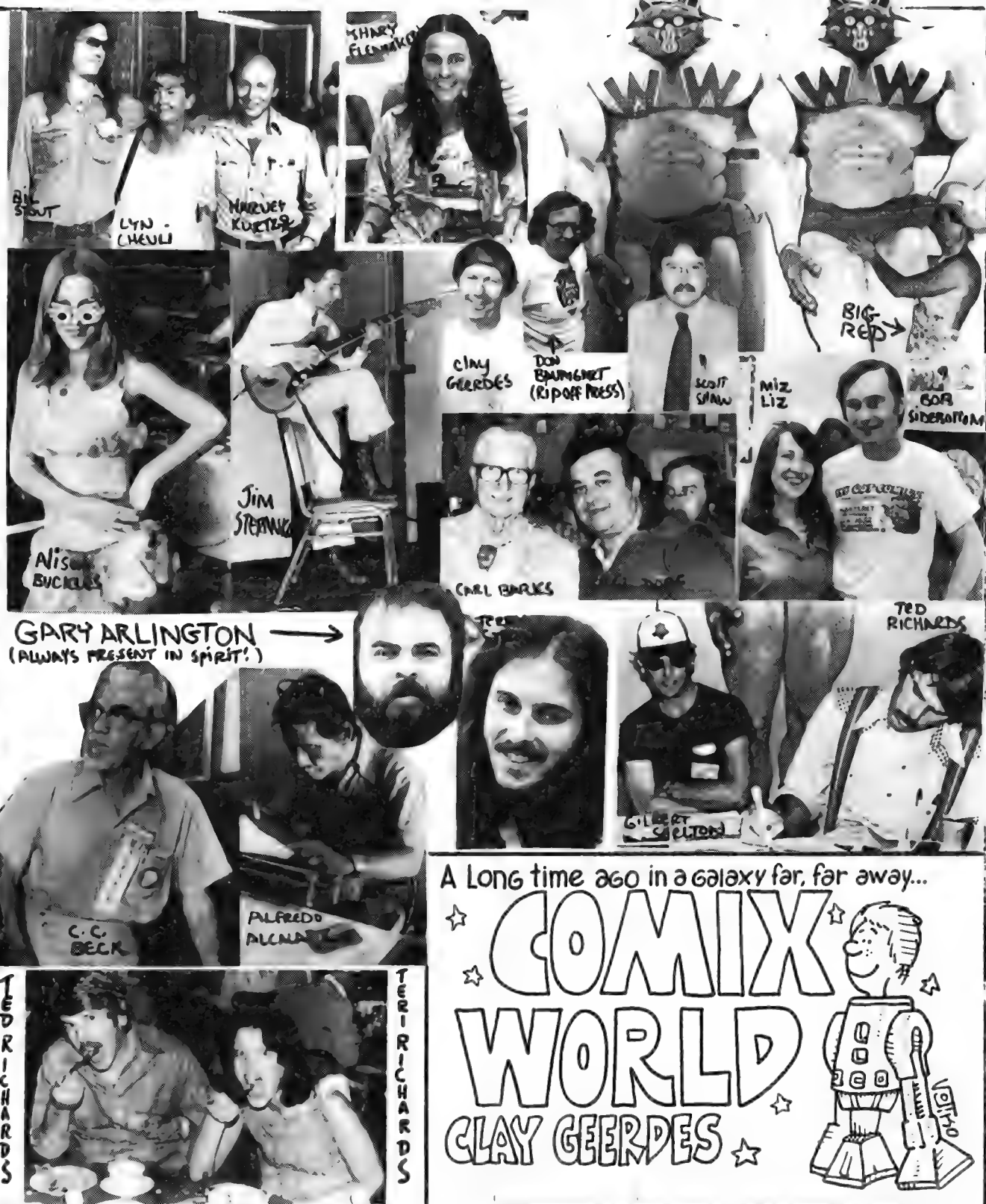
⑤ 自力と他力。



COMIX WORLD 79. September 1, 1977. Copyright by Clay Geerdes, 915 Indian Rock Road, Berkeley, Ca 94707. World Rights Reserved. Logos by Johnny Edgar and Bob Vojtko. This issue dedicated to the memory of Elvis Presley (1935-1977) who gave us all a lot of good songs. The King didn't know when to quit, and this line from his first big hit, Heartbreak Hotel, probably expresses his private life better than any other: "Well, it's been so long on lonely street..." ***



Bay Con III was held in San Francisco at the Jack Tar Hotel. Put on by Sal Dichiera, it was mainly a dealer's con. Our Underground panel was held during the supper hour and was given little support by any but a handful of people. The point of the panel was that the contemporary ugs of the 70s are not like those of the 60s, that a lot of changes have taken place, yet a potential readership is being lost because ugs connote sex and violence. Believing that all ugs are "dirty comics", National distributors won't handle any of them. (Copies of the ug manifesto read at the con are available from me for 35¢pp first-class. It's a single broad-side, 11x14", no big deal, but some of you may want it.) Fact is, a great many ugs published these days are not adults-only comix and might sell to kids if they were available to them, but these comix are always displayed in the same area as other ugs in the comic stores. There is no reason why ugs cannot be subdivided into adult comix and general comix, but it's likely that concerned artists will have to discuss the change with store managers.* And why is that? foot Wart-hog blushing?* Dave Geiser's back in town. His latest is Pain (Ragginer Press).



What publisher comes out smelling like a rose? Ballantine. First STAR WARS then ELVIS, WHAT HAPPENED? This book which tells the inside story of Elvis as a white punk on dope and a gunfreak hit the stands the day after Elvis died. Text is by Steve Dunleavy from inside stories told him by bodyguards Red West, Sonny West, and Dave Hebler. Great stuff. I can see it all on film already (after a decent mourning period, of course). Elvis was a true Horatio Alger hero, a poor Southern boy who suddenly had the kind of money even well-educated folks would have trouble dealing with. All that power weirded him out as it would anyone. * Death in threes? Mark Schorer, one of my profs at UC, died a few days before Elvis. Groucho Marx died 8/19, three days after. The latter two got all the press. So much for literary scholarship in America. * J. Michael Leonard joins the Rip Off Syndicate for thirteen weeks with his STAR WEEVILS. * EITHER ORCOMICS, a big fat one in the tradition of Crumb (social criticism), came out with such a tiny first printing that it's long gone & the guys in England who did it are trying to put everything together for a second printing. * Jaume Fargas has a comic store in Barcelona, Spain, called ZAP 275--the Spanish ug artists are waiting for ZAP to reach that No. There's optimism. * Shel Dorf & Rich Butner are having the first Hollywood Fan Fair at Hyatt House, 6225 W. Century Blvd. September 2-5, 1977, Los Angeles. Good luck, guys. 8-20

Van was at the Bay Con III with Gunfighter 4 (see his ad) and it's hardcore so don't forget to include your age statement when you order. This is a must on most ug comix. * River City Con is September 11, 10:30-6:30 at Sac State's University Union Building, 6000 J St., Sacramento, CA. \$1.50. Information from Mike Garrels, 916-334-2845. Trina's on that program. * Phil Yeh's EVEN CAZCO GETS THE BLUES you get from him at Fragments West, P. O. Box 1128, Los Alamitos, CA 90720 and it's \$5.50pp. * Colorado's Artie Romero (Everyman Comics) publishes a mini-comic like Hosier's MC. Called Platinum Toad, you can get one free from him for a 13¢ stamp. You can buy copies of Scabbis Trenc at the same time for 25¢ each, a lovely color tab with work by Artie, Anderson, O'Neill, Leonard, & others. Everyman Studios, 432 S. Cascade, Colorado Springs, Colo 80903. * For \$3pp from Jack Venooker, 809 E. W. Manhattan, Santa Fe, N. M. 87501, you get the first issue of his Journal of Popular Culture. Work by Erling, Petertil, Cruse, Milke, and Hansen, one you collectors won't want to miss out on. Some great art in it.



(FROM EITHER ORCOMICS #1, ENGLAND, 1977)

If you're into offbeat humor mags of the 20s & 30s or just back issues of sex slicks, get in touch with Trent Dunphy at The Magazine, 835 Larkin Street, San Francisco, CA. Trent has everything from Film Fun to Spicy Stories and Bizarre. He also has a number of Fillmore posters & other items. * A page by Melinda Gebbie & a write-up on the San Diego Con in L. A.'s controversial STAR No. 138. * Metro 1 is a gag mag by Mike Wagner, 104 Orvieto, Newport Beach CA 92663. 50¢ pp. Exposure for artists, but no pay yet, strips and panels. * From England, Bog Standard Komix, and Positive Feedback 1, and yes, I have more info coming on the British scene. Patience, gang. * Bog Standard came with an authentic piece of British toilet paper stapled on the inside back cover-write that down you chroniclers! * FANATIC #5 reprints Crumb's "Modern America." An English mag. * Fat Freddy's Cat was the subject of an illustrated talk at the recent Konvention of Alternative Komix in England. This from David Noon who is about to publish MOON #2. * Another all women's comic due soon from England, this one (the first in that country) to be edited by Sue Varty. * COMMITTED COMIX from Ar-Zak in England. This one rates an A as a heavy political underground. Cover by Chris Welch. * Want a nice clean set of CWs? I've made up flat sets of 50-78 and they go for \$5 pp this month. A nice way to turn a friend on to what we do in CW. * The ultimate collector's item is Joyce Farmer's left leg. She went with a few others to see Crumb and the Cheap Suit Serenaders play in a small San Francisco club during Bay Con. Crumb saw her leg and drew a picture of himself on it. * This by George Lucas in Rolling Stone: "I am very much into comic art, and it's place in society as a real art, because it is something that expresses the culture as strongly as any other art. . . Uncle Scrooge swimming around in that money bin is a key to our culture. . . That is all art is, a way of expressing emotions that come out of a certain culture at a certain time. That's what comics are." 8-20-77

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COMIX WORLD 80. September 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd., Berkeley, CA 94707. World Rights Reserved. Logo: Scott Shaw. Subscriptions: \$5 for 24. Back issues 50-80 for \$5 this month. Set of 5 CW 8-pagers \$1.25 pp.* With Dino de Laurentis making FLASH GORDON for 1979, and SUPERMAN coming out in '78, there's certain to be a lot of interest in comics these next few years. If anyone has started a STAR WARS blooper list, here's one for you. Leia, Solo, and Skywalker are trapped in the garbage room on the Death Star where it's slimy. Next scene, they're all dry and the Princess has even figured out some way to change her diaphanous white gown. If you haven't got it figured out yet, that Wookie is just Cheeta grown up. The foursome are analogous to Tarzan (Solo), Jane (Princess Leia), Boy (Luke), and Cheeta, characters who preceded Flash Gordon. Gordon was a direct swipe from When Worlds Collide (1932, Philip Wylie and Edwin Balmer), but the character-types date back to John Carter on Mars (1912, Edgar Rice Burroughs, the Grandfather of all American romantic superheroism). *Spread around this page are samples of the latest ug, FEAR AND LAUGHTER, a satirical book inspired by the mad, mad world in which Scott Shaw, the principal writer/artist lives, Los Angeles. The stoned Tiresias who leads us through a contemporary culture made up of heads and ad-men and lizard women and funny animals is Pointer S. Toxin, based, no doubt, on 'mondo Journalist', Hunter S. Thompson, a man who came to prominence a few years ago with a book about the Hell's Angels in Oakland and San Francisco. This lead to other assignments with Rolling Stone, namely Fear and Loathing in Las Vegas. As I have never met Thompson, I cannot comment on the verisimilitude of his parody counter-part in FEAR AND LAUGHTER, but I



can and will say it's a helluva funny comic. Impressive art by Scott Shaw, Rick Geary, Dave Stevens, Bill Stout (cover), Larry Todd & others. Krupp. \$1. Stop in at the American Comic Book Company on Ventura in Studio City, California & make Scott sign one for you. Larry says to expect a book, IT'S A DOG'S LIFE! in 1978.* Meanwhile, Tim Borell, now living in the Bay Area, is doing a funny animals book, NO DUCKS, which ought to make Bob Voitto and other cartoonists happy since they have expressed disdain at the gaggle of seventies ducks dominating the scene. Gee, guys, I kinda like ducks. Well, duck you, Clay.* George Metzger writes that he's coming home to California to live. Some of his work appears in The Sufi Times (a tab), and he's done a funny animal story for FOGG CITY COMICS (due from Vancouver sometime this year), which also includes new work by Rand Holmes and Brent Boates as well as animator, Marv Newland.* CORPORATE CRIME is out. Edited by Leonard Rifas, it's another politico-educational comic designed to tell you some stories behind the news (kind of like an illustrated Ramparts). Art by R. Diggs, Peter Poplaski (great Chester Gould style, just right for a tale about ITT), Trina, Guy Colwell, Sharon Rudahl, Kim Deitch, Justin Green, Pete Loft, Larry Ripp, Jay Kinney, Denis Kitchen, Greg Irons, Becky Wilson (back cover), and, of course, Len Rifas. Reading all those eco-corporate horror stories brought me down. Krupp. \$1. Irons cover.* Bantam has William Kotzwick's DOCTOR RAT in paperback, an updated ANIMAL FARM that demands illustration. Someone should pick up the comic book rights.* Supercool--The week Elvis died, Larry Sharp had one of Elvis's 1955 shirts advertised on sale in The Buyer's Guide. Only \$4.00.* The real hero of SPY WHO LOVED ME was Richard Kiel (Jaws), am I right? * Best offer gets my first printing STAR WARS promo t-shirt. Money goes toward the Berkeley Con '78! C.G.

Acid-Hurling Vandal Damages Rubens Painting

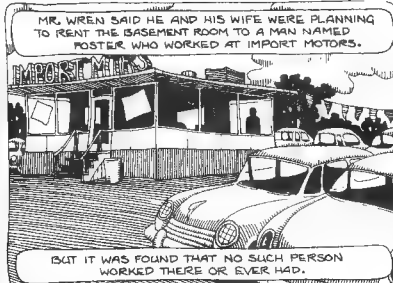
Duesseldorf, West Germany

An unknown vandal threw acid over a valuable Rubens painting in the City Art Gallery yesterday, police said.

The portrait of the Archduke Albrecht of Austria painted by the Flemish master Peter-Paul Rubens in 1610 was very badly damaged, the museum director said.

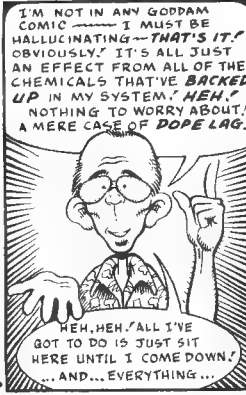
The acid ate away the face and two other parts of the picture. The director estimated the damage at several hundred thousand dollars.

Reuters



from "AN UNSOLVED MURDER".

© WM. STOUT. 1977 →



HEAD TRIPS: People in Berkeley live in a continual state of paranoia and to try to accomplish anything in such an atmosphere is to court failure. The refugees who prowl our streets day and night, people from outside our community, have ruined it for us. To walk down the avenue is to be hustled on the one side by people selling expensive artsy-craftsy jewelry and belts, and on the other by the transients who hang out in the doorways cadging for spare change, the refugees of Middle-Class America who get mad at someone who says he has no spare money and yell obscenities at him or her. The result of this situation has been for people who live here to avoid eye-contact on the street. They do not smile or pass the time of day together as they would like to rather they hurry through the street to do their errands as though they were passing in and out of a combat zone. * A woman came up to David Nadel at Ashkenaz after the recent Comic Art Ball and told him the flyer was offensive to her and she wanted him to get it off the information table. He had one of those complicated man/woman arguments with her that lead nowhere & I'm sure the question is unresolved. Trina, who refers to herself as a feminist, drew the flyer. She used a pair of idealized people in peasant costumes. The woman's argument is with Trina who is, after all, responsible for her art, but the cruz of it is censorship. This woman wants to dictate what

THAMES COMICS AND STORIES that I never tire of reading them which is more than I can say for a lot of others. His comix leave a certain amount of visual interpretation to the reader and makes him think-imagine-participate to try and determine what the hell it's all about. I agree. I thought DW C & S 2 was one of the best ugs of '76. We should be seeing #3 soon. * The big movie bash begins Oct 5 at the Palace of Fine Arts in San Francisco, the S. F. Film Festival, but the bigger bash is the annual hookers' Ball, October 28 this year at the San Francisco Civic Auditorium. Keep your costume and face paint on and hit Polk Street for the big Hollywood Hallowe'en street scene! C.G.



others may or may not see and that's fascism.* Winner of the costume contest was a couple who came as the Sun and Moon from O'Neill's Odd Bodkins, George Bergman (moon), & Mary Anderson (sun). The son was still inside his Mom-to-be and she said he was due in about three weeks. We had 21 entries. It was all right as a party, but I lost a lot of money and support was insufficient for me to do it again.* From London, David writes that **BRAINSTORM FANTASY** #1 is out. Hunt Emerson is doing four color pages for the next **STREET COMIX**, which will include reports on the second British ug con.* Max Collins' new paperback, **THE SLASHER**, is a black comedy dealing with the pornscene. It's dedicated to Jay Lynch.* Drawn by Santana, these elaborate monkey-people appear in an untitled story in the latest issue of **CARAJILLO**, a Spanish ug sent to me by Jaime Fargas. It's an amazing book filled with images inspired by rock music, pop culture, punk, political cartoons, Ape movies, Amsterdam, Nat Lamp, Bunuel, Sci-fi, Amputees, and bugs. Artists are J. R. Ortega, Ceesepe (whose Fan Club address is: Carlos Sanchez Ceesepe, Gutierrez De Cetina, 41, Madrid, 17, Spain), C. S. P., Campoamor, Inaki F. Galligo, and Santana. Previews of other Spanish ugs in up-coming issues of CW.* While comix activity is slow in the U. S., Europe seems to be undergoing a renaissance with more books being published than



David Noon says Forever People is a reliable dealer in British Comix so I'll pass the address along for those who have asked me--11, The Promenade, Gloucester Road, Bristol England. FP sends out a catalog.* Set of the five Comix World 8-page issues (51, etc) \$1.25 pp. Set of CW issues 50-80, only \$5 pp, mailed flat in plastic bag for your reference library.* Jay Kennedy, 112 N. Franklin St., Madison WIS 53703, is a collector who would like to exchange want & trade lists with others. 9-14-77* Send SASE for ad rates in CW. -Clay Geerdes

ever.* The second Pogo fanzine is on the way & fans will be pleased to hear that Bridgeport mayor, John Mandanici, proclaimed August 25, 1977 as Walt Kelly Day. I've written on Kelly's influence on American ugs to be published in a future issue of the Pogozone.* Says Clive Glentworth from England, "I think Clifford Neal is serious with his binary systems. There is so much to be found in each issue of DR. WIR-





COMIX WORLD 81. October 1, 1977. Copyright Clay Geerdes, 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Logo by Bob Vojtko. Subs: \$5 for 24. Back issues 50-80 for \$5.* You Virginians get to see and hear Bill Ward and Gil Elvgren at the National Pin-up Convention and Glamour Art Show, Howard Johnson's Motor Lodge, Hwy 1 & Interstate 495, Alexandria, Va, October 8&9, 1977, 11-6 ea day. Info from The Girl Whirl, Bx 7244, Washington, D. C. 20044. A trip back to the days of Ward and Petty, pre-feminist, pre-sexist, pre-isms in general.* I learned about these new ones, because they all feature the great Scott Shaw: DOPE COMIX (Krupp), WILD ANIMALS (Krupp), COMIC BOOKS ROT YOUR MIND COMIX (Pacific), SCOTT SHAW'S MONDO WEIRDO and SCOTT SHAW'S MONKEY TALES! Shaw thinks the industry is wising up that "super-powered beefcake boys aren't necessarily what people want to read." "As an artist caught between both 'worlds', it's more and more apparent that the distinction between underground and overground is becoming fuzzier and fuzzier." Scott says this because he's inking Hanna-Barbera stuff for Marvel and doing it in pretty much the same style he uses for You-All Gibbon in Quack 5.* Out of the depths of Helsinki, Finland, comes UUDEN AJAN AURA, a tabloid, which includes some really early stuff by R. Crumbista (circa 1960, pre-Fritz the Cat). Pekka Gronow has reprinted a lot of American stuff in his JYMY and HUUL over the past five years and it's usually re-colored on his covers so the difference is fantastic. Pekka's address is: Pietarinkatu 12A21, 00140 Helsinki 14/08, Finland.* R. Crumb's appearance with the Cheap Suit Serenaders at the San Mateo County Fairgrounds Antique & Collectors Revival over Labor day weekend (Sept 2-5) may have been it for the

musical cartoonist. The Suits played

Roy Rogers Hit With Pie

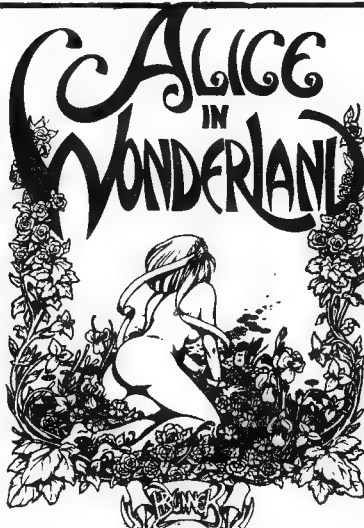
Fairfax, Va.

Police yesterday charged with disorderly conduct a 17-year-old boy who threw a pie in the face of cowboy actor Roy Rogers as Rogers was entertaining a crowd at a shopping center.

The incident occurred Tuesday and a police spokesman said the pie consisted of cottage cheese, oatmeal and some whipped cream.

Rogers, 65, was momentarily taken aback, but after Fairfax police stepped forward to apprehend the youth, he said: "Let me get a poke at him. I hope they stuff a Roy Rogers hamburger down his throat."

United Press



Women Protest Album Art

By TODD EVERETT

An estimated 50 members of various women's activist groups gathered in a parking lot near the corner of Sunset Blvd. and Sweetzer yesterday to protest what they feel to be "the trivializing and gratuitous use of sex and violence against women" in record advertising and album art.

Prime targets are the Warner-Elektra-Atlantic group, cited for a particularly high incidence of such art, though specific product displayed included albums by Grand Funk (Capitol); the Ohio Players (Mercury); Ted Nugent and Walter Egan (CBS); Nelson Slater (RCA) and Johnny Guitar Watson (Fantasy).

The protest was held — coincidentally, according to participants — beneath a large billboard advertising Kiss' "Love Gun" album. Cover shows band standing above a number of writhing, submissive women.

Participating organizations included the National Organization of Women, Women Against Violence Against Women, and the Feminist Women's Health

Center. Protest, staged by artist Leslie Labowitz, took form of a theatrical presentation designed to attract tv cameras. Participants dressed in rooster costumes portrayed offending record company exec, driven up and down Sunset in a gold convertible limousine.

"Roosters" were picketed by women symbolic of protesting groups, paying them no attention until the women actively revolted, draping the mock exec in a paper banner.

Media coverage was fairly extensive, with camera crews from local NBC and CBS TV stations, KHJ, KCOP, KMEX, radio stations KHJ and KMET, a reporter for Israel Today and Daily Variety.

No W/E/A representatives were spotted among the onlookers. One observer from Casablanca, label for which Kiss records and which is headquartered near the protest site, kept to the background and observed that whole stunt might have been dreamed up by band's manager, Bill Aucuin.

It wasn't.

without him recently. Latest Article on Crumb's musical career appeared in BAM (9-77, p. 24). Those interested in the page, send me 50¢ and an SASE and I'll try to find it for you.* The latest artist to be inspired to new heights of graphic expression by the work of Charles G. Dodgson (Lewis Carroll) is Frank Brunner. His folio of drawings for ALICE IN WONDERLAND came out this summer. Nice soft erotic work.* Bill Sherman has written a cogent report on ugs and drawn R. Crumb in the desert on the cover. 50¢ & a 13-cent stamp from him, 608 E. Douglas, #2, Bloomington, IL 61701.* Elvis collectors will have to get L'ECHO DES SAVANES 32 for Benoit's drawing of The King leaning against a sign that says, Mystery Train. Two cliques of Elvis fans now. Those who consider him a saint, ever faithful to wife and child and not a taste of coke; the others who believe ELVIS: WHAT HAPPENED? and see the King as a human being who did all kinds of dope and balled lots of groupies and had some quirks that compared with the late Howard Hughes. Local fan club in Marin County shredded the paperback and sent it back to Ballantine. Eat print, guys. Well, folks, you ain't heard nothin' yet, as Al Jolsen said in The Jazz Singer. Wait until some of Elvis ex-girl friends start to talk now that he's passed on.* Infiltration. A copy of ZAP 4 in CHIC centerfold for October.* My typewriter's going out, gang. Someone send me a selectric so I can make the newsletter look good for you.* Getting your royalties these days? Fidel Castro once translated some American textbooks for his schools. A reporter asked him about the royalties. "We believe intellectual achievements are universal property," said Fidel.*

Poor artists around the world

GENEVA, Switzerland (AP) — The number of performing artists in many countries is shrinking under the onslaught of recorded entertainment, and employment conditions for those still working "generally give cause for concern," the International Labor Organization said.

An ILO report said that in West Germany, the number of performing musicians and singers dropped 40 per cent between 1950 and 1970 — from 48,500 to 29,500. French actors have decreased in number by 25 per cent in the last few years, the report said.

Performers already subject to seasonal demand and changing tastes have suffered in recent years as the public increasingly stays home to watch television or listen to radio or records, the report said.

The document, prepared for a joint ILO-UNESCO meeting, did not mention conditions in the United

States.

The study noted that about half the performers in Canada, France and Japan take outside jobs, often in teaching, clerical work or unskilled labor.

Not only are artists' pay rates lower than those of other workers, the report said, their income also is reduced by irregular employment and such problems as confront an author whose income from a book written over two years is taxed in one.

The study said that in Norway, most artists earn less than \$1,200 a year, one-fourth of the average starting rate for government service. In Canada, a performer's average income in 1971 was \$6,400 — the national mean income was \$6,900 — and modern dancers earned an average of \$2,500, below the Canadian pensioners' average of \$3,500.

COMIX IN EUROPE: "The whole market functions differently in Europe. We hardly have any original comics movement. Most of the stuff is imported from American assembly lines. If there is indigenous material, it is more or less conceived with the album market in mind, even if sometimes published prior to that in a mag. This saps off much of the creative energy which would go into undergrounds in America. In France, the heavies, like Druillet (who, like Rick Griffin in the U. S., would have gone to ugs), migrate to classy-expensive albums at Dargaud. The same is true of neo-surrealists, satirists, and pasticheurs like Mandryka and Gotlib. The politicians (who would have been forced underground in the states) migrated to Charlie & ensue albums with "Bête et Machante." All of these artists should be considered underground. Same with guys like Guido Crepax or lasses like Bretecher. This leaves the actual underground with fan projects of mixed ability and contents (to put it very mildly). The situation differs in Sweden, Germany, and Denmark as there is neither an album nor comics tradition. Virtually everything is imported, and media censorship is very strict due to the still virulent aftermath of Wertham and company. We had our own, you better believe it, rabid as hell, which did not stop the American crud or some of the worse French and Italian stuff, but effectively prevented indigenous talent from reaching print in the comics medium. Add to this that producing one's own comic is three times the price of importing them and you can see why the moguls say no. Many of the better and more commercial artists with surrealist and political leanings in Germany collected around Pardon, a monthly satirical magazine with articles, fumetti, two-four page parodies, and some comics, usually short gag strips on political or social subjects. Some good funny stuff there, though it was spread pretty thin. In the wake of the student rebellion, at least one major Marxist (what we then called Marxist; we hardly knew how to spell 'Marx.') artist emerged, Gunther V. Meyesenburg. He did several comic books which are high

priced collector's items now. Political subjects, art-wise coming from pop-art (lichtensteiny) with the contents illustrating theses of Marcuse, Adorno, etc. One was called Jolly Boom and dealt with the alienation of a salesgirl and her growing awareness that she might just as well sell herself since she had become so much a part of the product. His Super-Mädchen was about a prostitute who became aware that there was more to her life than just selling herself. He did a pornographic book called Lucy's Book of Lust (under a pseudonym) in which he placed known politicians in sexual situations with the redheaded Lucy. Straus has this one banned. . . . Das Wirklich Neue Testament (The Real New Testament) came out as a 64 page color book and dealt in the pop-art style of Jodelle with Jesus' return to today and his embodiment of the guerrilla priest Torres ideas. From Germany recently, a good ug book called Love by a former lawyer and self-taught artist. Strong influence of Crumb, but far more didactic. 64pp, B/w, large format. He printed 3,000 privately, figuring Frankfurt University with 24,000 students would easily absorb the run, and went broke. He stopped drawing. He's a lawyer now, which tells you something about the situation over here. Matter of fact, the underground never really caught on, except with a couple of freaks. The heavy load you were carrying re violence, dope, and sex was a bit too far away from our own particular neuroses, and virtually all the better stuff here revolved around political subjects with a sprinkling of sex. For awhile Austria had a glossy youth magazine, Neue Freie Presse which ran strips that ug in content, 8-10 color pp per issue. Crumbsy stuff, but a couple of weirdoes too. Folded after a couple of years. Into politics and youth liberation. Had to be seen against the background of sexual repression in Austria to really be understood. Denmark mainly has fanzine ug-editions, most of them in the sex and violence tradition, some S. F., too. Some political message books, but no regular turn-out of ugs. Same in Sweden. There was a mag called Puss done by acknowledged Swedish artists like Rahmberg, Hillersberg, to try out their stuff before a larger audience." -Horst Schröder '77

During the days when Howard Hughes liked to fly around in one of his own planes, he carried a big, coffinlike box with him on his flights. "Hughes insisted it be unloaded at every stop, hauled to his room or wherever he might be staying, and reloaded on the plane the next day. . . . Then crazy rumors started. It was about the size of a coffin, wasn't it? Was he hauling a body around? Speculation grew until an employee of the Hughes Aircraft Company was unloading the plane one day. He decided to risk all, carefully removed the tape seals, and opened the box. It was filled with hundreds of comic books! The Old Man, wary as ever of ridicule, didn't want the word to get out that he enjoyed reading comic books before he dozed off." This, and lots of other Hughesiana is to be found in Richard Mathison's HIS WEIRD AND WANTON WAYS (Morrow, 1977). * Book 3 of The Adventures of Fat Freddy's Cat is out from Rip Off Press. 75¢. Small format like 1 and 2. A paperback book is due by Christmas. * Writers and cartoonists and photographers who freelance are frequently burned. The latest scam is for slick mags to print from submitted xeroxes of artwork and defy the artist to collect. As a business, it sucks. It took me 6 months to collect a kill fee from a new york sex slick, then they burned me for \$50 just to put me in my place. The mags sign contracts with writers/photos to pay on publication which means you ought to get a check in the mail when you see the mag on the stands. Ah, to be so naive again! Yours truly is owed over two grand by various mags from Chicago to L. A. The mags get away with their rip-offs and delays because there are always new writers coming along with material. A rock writer once wrote me about getting together a union or association of writers, but nothing came of it. How could it? We're scattered all over the world and our interests are too varied for us to cooperate. Look at the UCWA, the United Cartoon Workers of America. You see the logo on some of the ugs, but the organization has no punch. Cartoonists all belong to small cliques and can't agree on anything in common. Alone, publishers can pay us whatever and whenever they please.

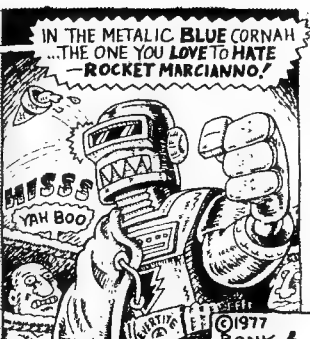
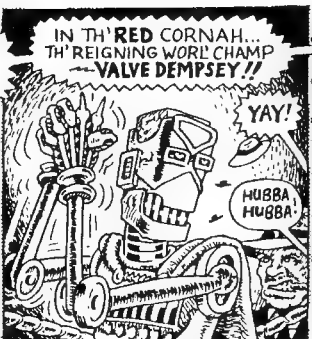
C.G



© SHELTON + SHERIDAN 1977.



COMIX WORLD 82. October 15, 1977. Copyright Clay Geerdes 915 Indian Rock Road. Berkeley, CA 94707. World Rights Reserved. Logo by Johnny "Nickelbag" Edgar. Subs: \$5 for 24. Back issues 50-80 for \$5 while they last.* Co-evolution Quarterly sent R. Crumb to cover the Space Day Symposium, which he does in four pages of pure cynicism in the Fall 1977 issue (\$2.50 from Box 428, Sausalito, CA 94965. Cover & story by Crumb in Summer, '77 ish as well). In the same mag, we find Fred and Hugh, Dan O'Neill's Odd Bodkins, on Mars. Reading the Quarterly is like reading a really good pre-entertainment-hype underground paper like the S. F. GOOD TIMES. Between The Lines is a movie about the staff of an ug paper during the transition period. Ug papers proved a lucrative business for some in the sixties when they covered the heavy street news and had causes to stimulate the photographers and writers and artists to work for nearly nothing. As the movement went under-ground, the papers shifted to safer subjects, particularly after they were bought by wealthy entrepreneurs as tax dumps. Between The Lines was made in Boston where a lot of papers like Phoenix & Avatar were born and died in the sixties (for the history, see Leamer's The Paper Revolutionaries or Glessing's The Underground Press in America). My main criticism is that I would like to have seen the film begin earlier, perhaps during the Johnson period when the Anti-War Movement and The Resistance and the campus strikes were being given their most thorough coverage by ug papers. Lines shows a scene that's falling apart without really giving people

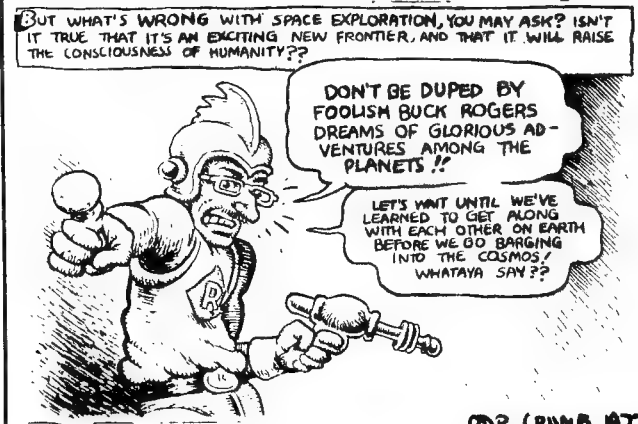


A Footnote from the Mulepen

I feel a certain obligation to clear up the confusion surrounding our numbering system. With our Spring issue, 'Brainstorm Comix' as such reached its final issue at least for the foreseeable future. One doesn't just abandon one's trade mark lightly, so when it became evident that "The Mixed Bunch" would no longer continue as a title, we obtained permission from Bryan Talbot's 'Brainstorm Studios' to run the anthology series under that name. Thus, although we will be varying the subject matter from issue to issue, the mail title will feature in there somewhere. Bryan's forthcoming full-length epics will be published 'off-schedule' as special editions. To help clarify all this, we are now launching Volume Two of Brainstorm Comics. Bryan has reached page ten of 'Astounding Rock and Roll Adventures', the forthcoming novel. It may be our next issue it may not be. With luck it will see publication before the summer is out and already scheduled are its back-up strips by Bonk and Robin Richards. The 'Mixed Bunch' number two as previously advertised, was to have been an issue especially edited by Bryan. Due to a deluge of work and a degree of communication difficulty (he lives way up in Lancashire), this has been temporarily shelved. Most of the contributions will appear in a forthcoming 'humour' anthology edited by Bryan if he has the time. We promise nothing as yet.



the background on how it came together in the first place. What I saw was true enough, but those of us who worked on the papers did more than a just clown around the office and gripe at one another. Lines needed some flashbacks of realities like National Guard troops and barbed wire along Telegraph and Bancroft in Berkeley, of Chicago and Miami and the Boston Common when "hippies" became the going "memace" there, of busts in Thompkins Square, of hundreds of students and parents busted by the Tac Squad at San Francisco State, of many more ordinary folks busted in a bank parking lot in Berkeley and bussed to Santa Rita prison where they were forced to lay face down on concrete for the crime of being on the wrong street at the wrong time--there were ug reporters and photogs on all of these scenes, getting paid two dollars a photo and 50-75¢ a line by publishers like Art Kunkin (L. A. FREEP) and Max Scherr (Berkeley BARB). For me, there just wasn't enough "between the lines."* From England, BRAIN STORM FANTASY COMIX #1, a collection of fine stuff edited by Mal Burns. Panels shown are from The World Heavyweight Roboxing Championship and Sonny The Fuck-up.* Sally Harms and Guy Colwell got to Europe only to have British customs hold up the art collection. "British authorities see a box marked 'artwork' and insured for \$15,000, and they smell taxable items," writes Sally. They want 20%! Can it be those folks haven't heard what a lucrative profession underground cartooning is in America? 10-2-77





If anyone found Roger May's letters, sketches, etc. at the Berkeley Comic Fair last May, please return them to him. He lost a copy of a tv script by George Clayton Johnson (The Mark of Forbidden Desire) & sketches by Nino, Stout, Aragon, et al. Send care of comix world. * Realm 7 is \$1.25 pp from Everyman Studios, 432 S. Cascade, Colorado Springs, Colo 80903. For 25¢, you get Everyman tab #1 & for a 13-cent stamp you get the mini-mag, Platinum Toad. * From Santa Cruz, Peer Pressure. 8x11, B/W, some nice comix & graphics. \$1.10pp from Jerome Schiller, 106 Doane, Santa Cruz, CA 95062. Comics & Comix has it in Berkeley at 2461 Telegraph Avenue. * Writes Davis Wallach from N.Y.

"I cannot share your enthusiasm for recent developments underground. The latest comix show a vapid self-indulgence and lack of enthusiasm. The constant gatherings and celebration of ug artists don't help the situation either." * If you're a thriller fan like me, see Mark Calde's SHADOW-BOXER (Ballantine books). Excellent. * Rip off Press has ZIPPY by Bill Griffith and QUACK 5 & STAR REACH 10 just hit the stands today (October 15, 1977). * Is Comix World anti-sex and violence? Coming up, The Barn of Fear & some rap on graphic violence. Write in now if you want to have your say. -Clay



11, THE PROMENADE, GLOUCESTER RU.
BRISTOL 7. tel. 0272 46200.

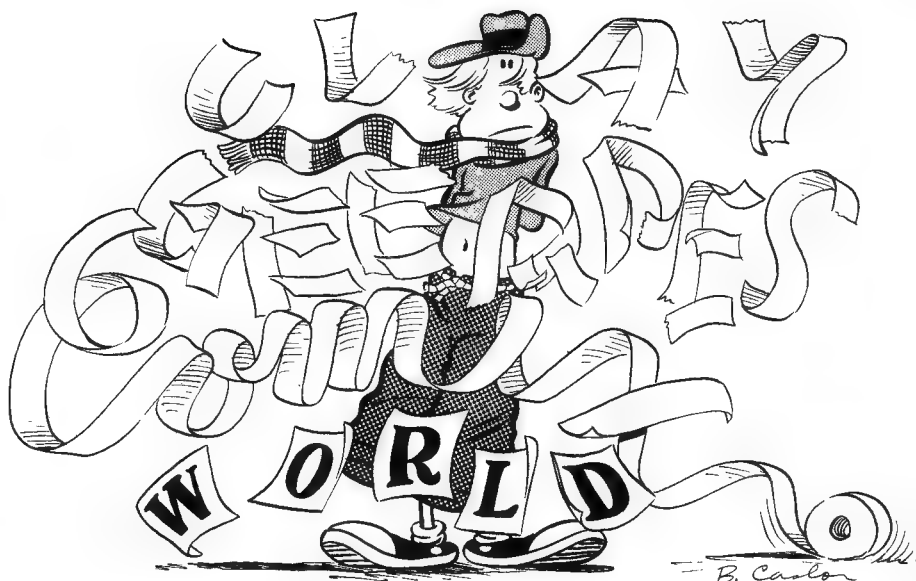
FOREVER
PEOPLE



I'm running the above ad free as a service to those who want to get the foreign ugs. Best write FP & get their catalog first. Be sure to ask for U. S. prices & air mail costs if you don't want to wait three months. At left is a page by Cecilia from the French AH! NANA! #1. Like L'ECHO DES SAVANES and METAL HURLANT, it's a magazine with prose and comic stories. There are five issues to date. 70pp vellum. * The Dutch magazines, you can order from Drukwerk, P. O. Box 1675, Amsterdam, but they want cash. Evert Geradts says this is because the banks charge \$2 for every check they try to cash. They have MUG \$3, INKT \$4, TOON \$5. When I get the copies, I'll preview some of the artwork. Geradts is the man to write re those TANTE LENEY PRESENTERTS, the latest of which is #23. * Info on the Minneapolis Comic Con (Nov 5&6): Box 3221, Traffic Sta, Minneapolis, MINN 55403, 612-823-4445. Creation Con, Statler-Hilton in Manhattan, Nov 25-27, 1977, Gary Berman, 197-50F Peck Avenue, Flushing, N. Y. 11365.

C.G.

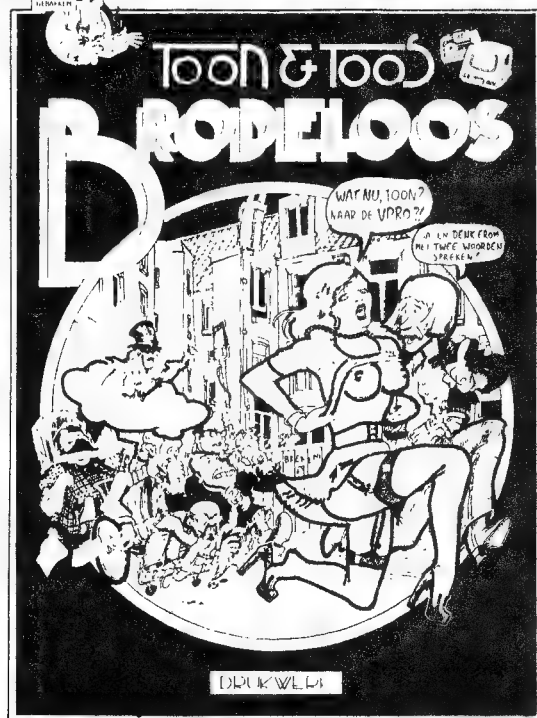




TO BE OR NOT TO BE . . . VIOLENT. THE FOLLOWING IS A LETTER FROM OISIF EGAUX, BETTER KNOWN AS CLIFFORD NEAL, PUBLISHER OF DR. WIRTHAM'S COMIX AND STORIES: "My own feeling is that undergrounds aren't undergrounds unless they tread all over taboos. Comix are the ideal medium for treading on taboos since they're read by kids just when their heads are being programmed with the whole set of "adult" good/bad taboos. Trying to use the comics to make "relevant" comments about society without treading on taboos is a waste of the medium and just won't make it. If you want to take that approach, you'll never reach the level of any of Ring Lardner's stuff done in different medium years ago. I've been reading Claude Levy Strauss' (my favorite guy next to Max Ernst (and lately Donald Westlake)) Tristes Tropiques. He makes some comments about anthropology/anthropologists which I think apply to comix/ug artists. He's sitting in the middle of Brazil and says to himself: "Why the hell am I wasting my time out here in the jungle rot checking out these ignorant, dirty savages when I should be studying my own (French) society. What use is this?" and his conclusion is that by studying other radically different societies you can develop a much more objective view of your own society. You develop a point of view where you don't accept your own society's rules, taboos, assumptions, customs, etc., for granted without thinking about what's behind them or why they exist. Most are ridiculous, but perversely functional, when analyzed. And here you have artists doing "sexist" "violent" stories and everybody's down on it, not only Stan Lee and Jenette Kahn, but Clay Geerdes and Lyn Chevli, too. What's the use in doing this ignorant, dirty stuff? Why not do non-violent, non-sexist stuff? Only by ignoring the taboos and rules that are set up can you develop a fresh view of things, see the emperor without his clothes, etc. So, Comix World, stop with the propaganda, whenever comix sit on your pet peeves. Stand up for experiment and lack of censorship." Neal sees Tv violence as a "homogenized attempt to co-opt any really radical stuff by flooding everyone with a pasteurized version." "What's acceptable changes quickly now-a-days. Larry Flynt sits on the edge that Hugh Hefner used to sit on before it left him behind. The edge keeps moving, making millionaires out of a new set of assholes." 9-28-77. Did I ever say I was opposed to sexism and violence in the media? Fact is, I'm not. Too often a writer's reportage of feelings and trends will become confused with his own opinion and maybe this is what happened here. I hear the women talking about "sexist this and that" and I have followed the long battle against Tv violence in Variety and I understand what's going on. Let me say this, the great literature from Homer's Iliad, The Bible, down to Shakespeare's tragedies and the novels of Dostoyevsky is a mixture of violence and pathos. More recently, one reads the literature of feminism and finds it just as violent (Susan Brownmiller's book on rape was the most violent book I ever read, filled with long, lurid descriptions of brutality and rape that went far beyond any scholarly point she was making.). I don't think it's possible to be non-sexist or non-violent in American culture, though some may express this as an ideal state. I believe aesthetic violence to be cathartic and a necessity in a competitive, frustrated culture. I think the same is true of pornography. It arose and prospered in the seventies because it fills a need. In my experience the antis are ultra-violent. I have seen the rage and latent murder on their faces at many rallies in the sixties. As for the comix, I see them without a common goal these days, without the purpose that called them into being in the sixties; they are, in fin, commercial products like their Eastern counterparts with very few exceptions. As satire or parody, they can't hold a candle to slick sex magazines like Hustler and High Society. * Write in. Have your say.

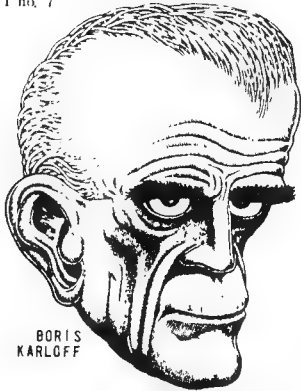
COMIX WORLD 83. November 1, 1977. Copyrt by Clay Geerdes. 915 Indian Rock Road, Berkeley, CA 94707. World Rights Reserved. Logo by Brad Caslor. Subs: \$5 for 24. A set of back issues 50-80 while they last for \$5. Copy of Underground '76 tab \$1.* A few historical footnotes: Kim Deitch's Sunshine Girl was born in East Village Other, March 1, 1967. Spain's "Emperor's New Clothes" (panel of Lyndon Johnson) in EVO, June 1, 1967. Trina's first published drawing was an ad for her boutique Broccoli which appeared in EVO July 1, '67 and was expanded to become Broccolistrip on Oct. 1, 1967. A second strip ran Oct. 15, 1967. Deitch's cat Waldo appeared first in Kat Komiks, three panels in EVO, October 1, 1967. Crumb's "Edgar and Marijane Crump" ran in the same issue. Spain's "Past on Parade," the origin of the Cyborgs, the machines with human brains, in EVO, Oct. 1, 1967, p. 12. "Head Comix" in EVO, Nov. 1, 1967 & Mr. Natural on Dec. 15, 1967, p. 20. The first ZAP was published February 24, 1968.* American artists interested in publishing German reprints of their work may contact Ray Martin, 8531 Linden, Nurnberg, Germany. Ray and his friends live on a collective farm. He says he has the only male goat around so everyone has to bring their females in for servicing each year. The money goes into publishing comix!*

INKT 7 has the Wolverton & Cole material & is \$4 cash from Evert Geradts or Drukwerk, P. O. Box 1675, Amsterdam, Netherlands. TOON (below) is \$5. Great stuff.



OBSCURE UNDERGROUND UP FOR BID!!

WHOLE WHEAT #1 is a significant ug title from the East that came out early in '77 and nearly slipped into oblivion. (less than 30 collectors have a copy!) It's a solid 1st effort & every collector that's seen it has recognized it as an enjoyable ug title. #2 is due out soon & will drive up demand for #1 when it does. There are less than 150 left. I'd prefer to trade for other comix but will consider any reasonable offer on a 1st come, 1st serve basis. Include a SASE & age statement. Bruce Sweeney, 82 Waltham St., Boston, Ma. 02118



BORIS KARLOFF

ATTENTION COMIC ART COLLECTORS:
CHECK OUT THIS...

OFFER OF A LIFETIME!

AS WEALTHY COLLECTORS OF HIGHLY VALUABLE HIGH QUALITY COMIC ART ARE AWARE, JAY LYNCH'S ORIGINAL ARTWORK IS EXTREMELY HARD, IF NOT VIRTUALLY IMPOSSIBLE, TO OBTAIN. LYNCH HAS HELD ON TO 90% OF HIS OUTPUT OF UNDERGROUND COMIX ORIGINALS. THOSE FEW PAGES HE HAS RELUCTANTLY SOLD HAVE GONE ONLY TO WEALTHY COLLECTORS, AT PRICES RANGING FROM \$200 TO \$750 PER PAGE.

BUT NOW YOU CAN OWN A VALUABLE PIECE OF JAY LYNCH ORIGINAL ART FOR AS LITTLE AS THREE DOLLARS!!!

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HERE'S HOW IT WORKS:

SIMPLY MAIL A CHECK FOR THREE DOLLARS TO JAY LYNCH AT THE ADDRESS GIVEN BELOW. MAKE YOUR CHECK PAYABLE TO JAY LYNCH. DO NOT SEND CASH OR MONEY-ORDERS! MR. LYNCH WILL THEN ENDORSE AND CASH YOUR CHECK, NATURALLY—BUT IN THE SPACE ABOVE HIS SIGNATURE, ON THE BACK OF YOUR CHECK, HE WILL DRAW AN ORIGINAL PORTRAIT OF HIS POPULAR UNDERGROUND COMIX CHARACTER NARD, SIMILAR TO THE DRAWING DEPICTED HERE. WHEN YOUR BANK RETURNS YOUR CANCELED CHECK TO YOU, YOU WILL HAVE—ON THE BACK OF YOUR CHECK—A VALUABLE LYNCH ORIGINAL AT A PRICE THAT'S EASY ON YOUR POCKETBOOK! THIS OFFER EXPIRES ON FEBRUARY 1ST, 1978—AND IT MAY NOT BE REPEATED. SO ACT NOW! SEND YOUR CHECK TO:

JAY LYNCH, DEPT X-1
3506 MERCHANDISE MART STATION
CHICAGO, ILLINOIS 60654



MY FACE!—MY BODY!
I'M LIKE AN ANIMAL!



WH—WHAT
DID YOU
DO TO ME?

I SIMPLY INNOCULATED
YOUR BODY WITH
THE CAPACITY TO
CONFORM TO THE LEVEL
OF YOUR MIND—AND
YOU HAVE THE MIND OF
A FIEND!



NO TIME FOR THAT NOW MULCH—
BERRY! WE'VE GOTTA GET IVORY!

NOW Y'R SOUNDIN' LIKE
Y'R OLD SELF, M'DOY!
IT'S GOOD TO SEE—
WHAT?!

IVORY?



NOT ALL IT'S QUACKED UP TO BE... Mike Friedrich likes to use the inside covers of his Star*Reach productions to hype his own product and talk about his stable of artists in glowing terms (rarely deserved). In QUACK 5, e.g., he praises Mike Gilbert, who, he says, "has developed his story-telling ability tremendously from his early work in this magazine," which may be a way of skirting around what Gilbert is still doing, that is, borrowing most of his story and visual techniques from Will Eisner's Spirit. The Wraith is a funny animal Spirit, Mulchberry is Dolan, Ivory Snow functions like Ebony, etc. The story in Quack 5 is a direct swipe of a Spirit story combined with some borrowed Jules Verne (Island of Dr. Moreau, people into animals bit) via C. C. Beck's Dr. Sivana (who first used a ray gun to turn people into animals). The ending (mad scientist destroyed when his evil invention backfires against him) is the biggest cliché in comic books. The tone is uneven, neither slice-of-life realism nor dada—if it's parody, one may ask, of what? On page 10, Mike has his people-cum-animals tee-heeing all over a page. Many are photo-cuts (a technique which was interesting when it was being done in experimental films circa 1965 or perhaps even earlier in Kurtzman's HELP!). On page 5, The Wraith is reading by lamplight and the page is nearly black yet it's snowing outside and the room is lit by a skylight? This is for adults? For \$1.25?

GETTING BACK TO YOU, BOB...
PEOPLE ARE SAYING THAT YOUR
RECENT CARTOONS CAN'T COMPARE
WITH THE BRILLIANT WORK OF
YOURS THAT WE ALL GOT HIGH
OFF OF BACK IN THE LATE
'SIXTIES... PEOPLE ARE
SAYING THAT YOU'VE
LOST YOUR VISION...
THAT YOU WERE
A FLASH
IN THE
PAN...

THEY
ARE?



© R. CRUMB 1977

Another chapter in the never-ending saga of "R. Crumb VS The Clone" in November's HIGH TIMES, this painful primal session in full-color. Again Crumb draws himself as the poor misunderstood recluse being brow-beat-on by a crass neophyte intellectual who gets his kicks by deflating 60s culture heroes. The interviewer's criticisms of Crumb are valid and none of them are refuted by Crumb's neurotic, tax-oppressed comic self. The creator of ZAP COMIX is as honest about himself as Henry Miller (in his Tropic of Cancer days in 1930's Paris). As an artist, however, he used to draw stories that were valid beyond his own personal psychological hang-ups, while these days he proclaims himself as a man who hates the modern world (see Co-evolution Quarterly, Fall, '77) and prefers to play old-fashioned music with his friends rather than deal with it. Well, it's certainly his prerogative to drop out of co-mix if he wishes, but why then does he keep dropping comic confessions on his readers? I can't buy that story about him needing the money, because HIGH TIMES just doesn't pay that well and if he needed money he could get a much higher fee from a magazine like PLAYBOY. Or would that be a sell-out? Story is going around that Crumb got good offers from mags like PLAYBOY several years ago and told them NO so they won't let him in now. Well, times change. Early ug artists like Skip Williamson and Jay Lynch do regular work for PLAYBOY, OUI, and HUSTLER these days (See PLAYBOY'S FUNNIES, Nov., '77). Oh, well, to each his own.

BUT YOU HAVE TO
KEEP CRANKING IT OUT.
DON'T YOU, BOB... VISION OR
NO VISION... BECAUSE YOUR
EGO IS SO BIG, YOU THINK
ANY OLD THING YOU DO IS
PRETTY DOGGONE GREAT,
ISN'T THAT SO??

PROBABLEE...

DON'T
TOUCH
ME!



© R. CRUMB 1977



BASIL WOLVERTON. MID
PANELS FROM SWAMP MONSTER

Below: STORY OF JACK COLE.
INKT # 7



COMIX WORLD

GLAY GEERDES

COMIX WORLD 84. Nov. 15, '77.
Copyright Clay Geerdes, 915
Indian Rock Rd., Berkeley, CA
94707. World Rights Reserved.
Logo by Joan Ramon, Barcelona
Spain (Muchos gracias, Joan,
a mi me gusta este logo mucho)

I have a copy of WHOLE WHEAT, and though Vince Jackson says it's "America's first truly Black Comic-Book," it's not. That distinction goes to GOOD JIVE 1 by Grass Green. Since there have been others like SUPER SOUL and WHITE WHORE FUNNIES (2d issue should be out soon). WHOLE WHEAT is a funny comic. It's about the adventures of a trio of guys in New Jersey. Jackson has a good caricature style and a fine ear for dialogue. The book is 8 1/2 x 11" B/W, 48 pp. \$1 cover.* COSMIC TRIGGER has cover and art by John Thompson. The Robert Anton Wilson book was published by And/Or Press at \$4.95. Read it slowly like a guidebook.

RAND HOLMES RETURNS . . . GEORGE METZGER's LATEST WORK APPEARS IN FIRST ISSUE OF FOG CITY COMICS FROM CANADA. This is the funny animals comic we have been waiting for, the one with style, imagination, creativity, ingenuity, you name it and it's in FOG CITY. The animals in this comic are the real thing, scavenging in alleys for food & trying to keep themselves alive as the pickings get less and less. Brent Boates pair of hounds are nearly eaten by a big cannibalistic contemporary cousin of Black Pete. Rand's Nip & Tuk are a pair of mice in search of anything that will get them high and the only thing they find is an opium suppository that is already in use by a fat lady. It's almost a satire on his previous Harold Hedd material. The expressions, sight gags, drafting, contrasts, animal anatomy, and plot continuity are all excellent. The only work in the book which seems weak by contrast is that of Marv Newland. The idea is all right, but the drawing just doesn't measure up to that of Boates, Holmes, and Metzger. \$1, this book comes from Stampart, P. O. Box 48385, Bentall Stn, Vancouver, Canada V7X 1A2. No doubt dealers can arrange for quantities. As of this writing, no American dealer has imported the book. A limited number of signed copies are available for \$5.** Followers of Doug Bryson, Eric Vincent, Doug Hansen, George Erling, and Tucker Petertil will want CAP'N RETRO. Doug's first color cover. It's 65¢ plus .35 for first-class. 4713 Harcourt El Paso, TX 79924. Doug printed this entire comic himself at a printing technology school in El Paso.* Bob Vojtko's latest venture is a four-pg comic, LOW BUDGET FUNNIES (Oct, '77). A quarter & a 13-cent stamp to Bob at 1120 Euclid Av, Lorain, Ohio, 44052.* Sub to CW \$5 for 24. C.G.



ROMANTIC ADVENTURES INDEED WERE THOSE SATURDAY CROSS-TOWN TRIPS TO THE SECOND-HAND BOOK STORE OF MY YOUTH. THE WORLD WAS RICH AND EXCITING WHEN VIEWED NOT THRU THE GLAZED EYES OF A JADED ADULT, BUT THRU THE MAD, BRIGHT EYES OF A YOUNG...

COMIC BOOK ADDICT

Copyright (c) 1977
by George Metzger
all rights reserved



© RAND HOLMES. 1977
FOG CITY #1.





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Each (Please Check the Price Schedule for the Correct Remittance).
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In the hands of mundane Marvel, STAR WARS is deteriorating from the high-energy trip stimulated by George Lucas's film to a pathetic accumulation of the great American crapola. Issue 8 continues with Solo and the Wookie looking for something to do and running right into the swiped plot of The Seven Samurai via The Magnificent Seven. To throw lesser intellectuals off the track, writers Roy Thomas and Howard Chaykin use eight weird extra-terrestrials, one of whom is a two-gunned lady in red hot pants called Amaiza, "den mother of the Black Hole gang." If she should sound familiar, think of Cat Ballou. This is all-Western swipe month. Head of those evil Bandidos (racism in space) is Serjia-X Arrogantus, who looks a lot like Sergio Aragones, and one of the eight is even old Don Wan Kihotay (Don Quixote, from Cervantes' novel--call this an historical swipe). Thomas and Chaykin even ripped off Rabbit Wonder from Star*Reach (eat your heart out, Friedrich.). Now all of these funny colored characters are cute, but it's already in progress in DC's Kamandi with better writing, plotting, and a helluva lot better artwork (the only decent art in STAR WARS is found in the issue inked by Bill Wray--the rest would get an F in the Kubert School.). A good editor would have chopped issue eight down to a couple of nice pages of exposition. As it is, the ads make better reading. The heads of Thomas and Chaykin ought to be superimposed over a couple of appropriate barnyard animals and Sergio Aragones is just the cartoonist needed to do the job. With Marvel on the job, the book ought to be re-titled BARN WARS.

George DiCaprio mentioned that a store, Phinius, in Long Beach, CA was busted for selling ugs. At the trial, however, the evidence (a copy of FELCH) was missing, so the case was dismissed. And if you really want to know how the police department works, you couldn't do better than Robert Daley's latest thriller, TO KILL A COP (Ballantine, \$2.25). Set a wee bit into the 1980s, Daley pits a returned Black Revolutionary (obviously modeled on Eldridge Cleaver) and his gang against the New York Chief of Detectives, and, in the process, he exposes all of the internal politics of the Police Commission and the City government. A lot of well-developed characters in this one, including one of the first policewomen to integrate a patrol car. I found Daley's analysis of the politics, social and sexual, adept. Male cops are programmed to protect women, not consider them as equals, and Marty's attitude toward his new partner ultimately turns out to be fatal. No steely-eyed heroes in TO KILL A COP.* Jack Dillon's THE ADVERTISING MAN is a good, inside story of the business that sells you all that worthless shit each year, but it's a bleak one, too. Told me a lot about why the comic business is in such sad financial shape. When did any company ever have a really good publicity and promotion trip together? The 1977 Hooker's Ball was some bash. Sold out in advance, there were about a thousand people hanging around in front of the Civic Auditorium with

Gls Prefer Comic Books

U.S. servicemen and their dependents in Europe prefer comic books 10 to 1 over any single monthly magazine -- approximately 300,000 comic books are sold to them every month, reports the Navy Times. Of adult magazines, "Penthouse" is most popular with 33,600 sales each month.

In SHOWCASE 97, DC introduced POWER GIRL, another feminine copy of Superman with her origin, like that of Superman, borrowed from When Worlds Collide (original source of the idea of parallel worlds). A columnist in THE BUYER'S GUIDE TO COMIC FANDOM was troubled by Power Girl's big boobs, but what bothers me is those big cavalier boots and gloves that are right off D'artagnon. She's a blonde of course like Linda Danvers (Ms. Marvel) and wears one of those skintight nonfunctional costumes. Her expression and anatomy are the same as those of the rest of the factory-art femmes and her career, judging from the pilot issue, should be about as exciting as an episode of All In The Family. The language is standard DC, i. e., never heard outside a comic book. * PUNK ROCK came out in December, 1977, a slick imitative of John Holmstrom's PUNK tab out of New York. Hand-lettering, cut-outs, off-beat page layouts, and promo stills of folks like the Sex Pistols, Patty Smith, Iggy Pop, and the Dead Boys. 257 Park Ave So., NYC 10010. * Pocket Books is issuing a series of paperbacks re Marvel's top superheroes. SPIDER-MAN was the first, reprinting issues 1-6 & FANTASTIC FOUR came out in October (issues 1-6). * If you're trying to get into t-v writing, let me recommend Bob Shanks' THE COOL FIRE (Vintage paperback, \$3.95). Shanks warns against reality in scripting. Of the medium, he writes: "Television is used mostly as a stroking distraction from the truth of an indifferent and silent universe and the harsh realities just out of sight and sound range of the box. Television is a massage, a 'there, there,' a need, an addiction, a psychic fortress--a friend." Lots of reliable inside information in COOL FIRE. * Trevanian, who imitated Ian Fleming's James Bond books in his two thrillers, THE EIGER SANCTION and THE LOO SANCTION, has redeemed himself with THE MAIN, an excellent character study of a French-Canadian detective. Action takes place in Montreal. Fine writing.

No tickets. Inside, it was a mob scene with about 15 bands and 8,000 drunken costume freaks. Lots of punks complete with cloth coats and sneers. Bad manners are in style again. Lots of tits and bare asses. People making out in the balcony seats. The place is like a fight arena where you can see all of the action from above and I hung out up there to watch Leila and the Snakes & some other acts. My piece on it will probably go in ADAM Magazine so check your local liquor store if you're into that sort of thing. * Still due are THE BARN OF FEAR (Where the hell is it, Larry?), ZIPPY (From Rip Off Press), John Wozniak's premier book, AREBA THE KOALA, and I'd say all of them will be available for Christmas. * Yes, you can run your ad in COMIX WORLD. \$10 for a fourth of a page, \$5 for an eighth. An SASE will get you particulars. For that amount, you get my 400-plus hard-core readers and their friends plus my usual comic store distribution. * Give a friend my set of CWs (50-80) for \$5. * You can get ROBOT FIELDS #1 (a four-pager) for a nickel and a 13c stamp from Larry Weir, RD #1, Greenwich, N.Y. 12834. * Brainstorm in England has published a small comic, PIRAMIDESX, but the word is their distributor has folded so it may be the end of their comic trip. Mal Burns has done the COMIX INDEX: THE DIRECTORY OF ALTERNATIVE BRITISH GRAPHIC MAGAZINES: 1966-1977. With a printing of only 500 copies, forget about trying to get this one. * Montana State U will have their annual postcard exhibition Jan 1-20, 1978 & since many of my photographs exist on postcards, I'll be in that show. * I'm in the mood to sell out some of my stuff, so you collectors with some money to spend, send me a note re your most wanted items & maybe we can deal. I've got some Marvel & DC & Warren books as well. * Because of the Christmas crunch, I never mail in December, so expect your next CW in late January of 1978.

-CLAY GEERDES



COMIX WORLD 85. December, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd. Berkeley, CA 94707. World Rights Reserved. Subs: \$5 for 24. Back issues 50-80 for \$5. Underground '76 tab for \$1. Logo by Robert Williams, whose biography you can read in FLASH #1. Williams' work has appeared in every issue of ZAP COMIX except for the first three R. Crumb solos. His own solo book is COOTCHY COOTY. A master iconographer and oil painter, he lives in Hollywood.* Now in magazine format, Phil Yeh's Cobblestone continues to get better and better. Winter, 1977 issue has a cover by John Pound and contains material on Harlan Ellison, George Lucas, and Jack Katz (whose 7th First Kingdom is due out for Christmas). \$1.50 from Fragments West, P. O. Box 1128 Los Alamitos, CA 90720. It was in Cobblestone that John Wozniak's Areba Koala first made his appearance with his sister, Arabesque, and his lady friend, Kep. Kep is a penguin. They're all together in John's first solo book, AREBA KOALA. \$1.05 pp from John at 1133 Leavenworth, San Francisco, CA 94109. I first met John and his wife, Michele when I produced Comics in America Day at UC Berkeley. He studied comic art in Artie Spiegelman's class at the San Francisco Academy of Art. Why koala bears and penguins? Well, the Wozniaks have a huge collection of koala and penguin things, toys, statuettes, stuffed animals, and comics. Kep is, no doubt, related to Willy the Penguin from the old Kool ad and to Chilly Willy (from New Funnies). A penguin appeared in Walt Disney's Three Caballeros, but I know of no other Koala bear in American comic history--I'm sure there have been many in Australia where the little eucalyptus eating bears are ubiquitous. John and Michele both come from medical families (doctor fathers). They are members of the Berkeley Con Committee.* Gary and Michelle Hallgren are in Haiti. He says to look for one of those Hallgren fullpagers in an upcoming Esquire.* Lee Marrs walked into Comics and Comix in Berkeley and found seven pages of her artwork had been reprinted in the November issue of FLING. She had been neither notified nor paid. Got to watch those skin mags, folks. C.G.

"The residue of fame persists much like the radio-active half-life of atomic particles. The original Mouseketeers have lived with their pasts for twenty years, which makes the money they were paid average out to two thousand dollars a year. A poor return for a distorted life. -Walt, Mickey and Me. Paul Peterson. Dell. 1977.

Most of us make mistakes as children, but they are forgiven and forgotten by the time we are grown. A Mouseketeer has to suffer anew each time his childhood is re-run, which is every three to five years. Not only that, but the Big Disney makes the lion's share of the mouse money. Paul Peterson, an early-hired and early-fired Mouseketeer looked up the originals for his 1977 expose of the Mickey Mouse Club, and it's an eye-opening look into the world of child exploitation and corporate rip-off. He reveals a world where ambitious parents made money off the talents of their kids with the help of Walt Disney who used the entire Mouseketeer t-v hustle to advertise and promote Disneyland. Under contract to the studio instead of the program, the kids were used to promote everything from Disney film openings to by-products with no extra money. Peterson says the kids got about \$30,000 for three years work. Of the group, only Annette Funichello became a star. When the others left the show, they felt like failures. Living in the cloistered world of Disney--well, read it. C.G.

De Barcelona en España viene--oops! From Spain comes an incredible comic book influenced by ZAP, rock and roll music, and Shakespeare. It's called NASTI DE PLASTI and it revels in ultra-violence, most of it gangster style a la S. Clay Wilson and Spain Rodriguez. On the wrap-around cover is a guy getting stomped by a quintet of bad-assed hombres, and inside are a lot of eloquently drawn bad trips. One of the longer stories is obviously influenced by The Princess and The Frog as well as the story of Pyramis and Thisbe (probably as it appears in the interlude in Shakespeare's Midsummer Night's Dream). Beautiful pen work, elaborate detail, and well-researched costumery typify this story of an enchanted princess. The material is played for humor rather than tragedy, but it is black humor, replete with a lot of gory gross-outs. The prince finds a melon and falls in love with it thinking it to be an enchanted princess. At one point he loses it. Finding a cart like it, he begins kissing them to



it to be an enchanted princess. At one filled with melons that appear to look find out which is his beloved. He frees a lot of enchanted couples this way, but not his own true love. Matter of fact, when he does find his melon he finds that he prefers she remain in that form. It's much harder to deal with a flesh and blood woman. In jail, a prince drills a hole in the wall between him and his beloved (a la Pyramis & Thisbe). In this way, she is able to kiss at least a part of him to while away the long hours. Her brother, a monk, finds out, ties up his erring sister, and does the poor lover in with a pair of scissors. This modern fairy tale by Nazarillo, who does a second tale, Paranoia, in the same book. In that one, a woman is decapitated with a meat cleaver! EC lives in Spain! C.G.



AREBA KOALA

BY JOHN WOZNIAK



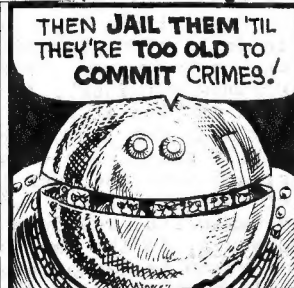
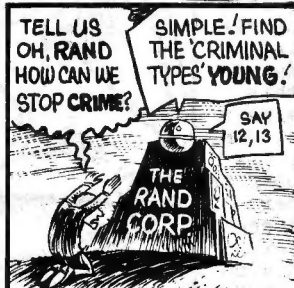
THE GOODY BAG: George Metzgar's "Super Sufi" is a serial comic tale now running in *THE SUFI TIMES*. \$2.50 for 6. P. O. Box 370, Nevada City, CA 95959. Guy Colwell and Sally Harms are in England & recently visited with the folks at ARZAK. Next they go to Paris. Guy's artwork has been rescued from customs.* **STRIP-SCENE** is a quarterly devoted to strip art. Sample copy for \$1.25 from Remuda Publishing Co., 6312 Crowchild Trail S. W. Calgary, Alberta, Canada T3E 5R5.* **COVER-UP LOWDOWN** out from Rip Off Press. It's a flip cover book done by Jay Kinney and Paul Mavrides. One cover is a mock of the long defunct *CONFIDENTIAL* Magazine. Political satire. 75¢.* Also from Rip Off, Bill Griffith's *ZIPPY STORIES*. Small *Snatch*-sized format. Red overlay on all pages inside. 95¢. Most of this material is reprinted from the Berkeley *BARB*.* Roger May seeks contributions for his *Bewildering Intimacies*. No pay. You get copies. 8 1/2 x 11 format saddle-stapled. Roger wants your interpretation of a bewildering intimacy. Write him at Grizzly Mine, N. San Juan, CA 95960. Re sex and violence, Roger writes: "Why be 'underground' if it ain't 'underground'? If it didn't break taboos, it would be Spider-man et al. The only problem is that it has all been said (& broken) before; the difference is in how it gets said. The trend as I see it is the



REAL SCARY STUFF like *Corporate Crime*, *Net Profit*, and the last issue of *Slow Death*. That's underground. But is it comics? Yes. Does it make a difference? I hope so. To me, it does. We should lean toward the expose, the false front (*INCREDIBLE ROCKY*). Also, I feel the need of books like *American Splendor*. Quack is a masturbatory kind of exercise and irrelevant, even tho I keep buying it. (Sorry Michael T.) Even though Crumb may not be at his best in *HIGH TIMES* (I think he's still got it) at least it's not the same ole same ole.* Of Clifford Neal, Lyn Chevli suggests that "he's probably a closet sexist searching for his identity and hoping to suck off a tit from time to time." Aren't we all? I've an idea that fantasy tits keep getting larger and larger in the comix and slicks because real tits are getting harder and harder to come by (at least for males). * Well, 1977 has had it. Will comix survive into 78? Will Marvel sneak a trio of funny-looking dopers into outer space and get suits from Shelton and Sheridan? Subscribe to *Comix World* and keep ABREAST of the happenings. Next ish mid-January.

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1977



Woman sets out to help artists

By DALE MARTIN
Staff Writer, *ONLY IN OAKLAND*

While in other countries artists are respected, revered and given a place in society to pursue their creativity, in the United States artists are often ranked as second class citizens. That is how Lillian Paley saw the situation and that was why she set out some years ago to improve the lot of artists in this area.

Paley, a native New Yorker who has "forever been an artist," spent her youth in Greenwich Village, in the past known as an artists' haven. Today, Paley lives in Oakland, another burgeoning art center in the U.S.

In an effort to overcome artists' common problems, Paley established the Center for the Visual Arts in Oakland, a non-profit service organization which functions as a clearinghouse for art.

Housed rent-free in the plaza level of the Wells Fargo Building in Oakland's new City Center, the Center for the Visual Arts neither

operates like a gallery or a museum, but more like an "art bank."

Artists pay a membership fee of \$15 a year to submit slides of their work and their biographies. These are labeled, coded and filed in a slide registry and data book.

To Paley, the biggest problem for the artist is exposure. "The purpose is to sell your work, to have your collections shown. The purpose is not to work in a vacuum. Artists need visibility," Paley said.

Art collectors, interior designers, galleries, curators—all users of art may use the slide registry for research, purchase or to exhibit work. Through its centralized system, the center puts interested people in touch with the artist.

Paley wants to free artists from having to lug their work around trying to sell it, since that takes time away from their creative efforts. She knows how hard it is for an artist to get space in galleries and museums.

The center helps artists use their time for creation rather than

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ALL THE LATEST

DIGGS

"hawking their wares." Already the center represents over 600 artists and has catalogued over 10,000 slides of original painting, sculpture, graphics, photography, weaving and other visual arts.

What is more, Paley thinks our society has failed to record the development, progress and work of artists. "The product of the creative artist is a national treasure and we've been wiping it out," she said.

Paley eventually plans to donate the center's "living treasury" to the Smithsonian Institute or the Archives of American Art so that the institute can document the work of American artists. "The new 'old masters' will be in here," Paley said, referring to the art bank.

A few years ago Paley went back to New York to gather information on Reginald Marsh, and other artists from the Works Projects Administration days. She found little documentation of their lives and work.

"I was heartbroken as I looked into the archives. Where are these people I know so well?" They were gone, and it was that experience in part that led to the idea for the Center for Visual Arts, Paley said.

"We should validate the progress, thinking, change and philosophy of the artist," Paley added. "And it should be done lovingly by people who understand the artist."

Paley wrote her proposal for the center in 1971 and the momentum kept growing from there. Working exhaustively as an unpaid volunteer, Paley solicited donations from corporations and foundations such as Clorox, Kaiser Foundation, Bank of America, Standard Oil and the National Endowment for the Arts. Most of the office equipment except for the multiplex slide viewer were gifts.

One of the main goals of the center is to become a centralized National Art Bank in which people from all over the country can find information on living artists. Already the center has a large representative file of national artists.

The center also offers seminars for artist concerns, meeting space for artists, rotating exhibits for

members, and legal service through the cooperation of Bay Area Lawyers for the Arts (BALA).

Growing up as an artist surrounded by artists, Paley said she has always been concerned with the problems of being a "creative person" in this society. By choosing to be an artist, a person forgoes benefits such as a steady, secure income, Social Security benefits, and health insurance, she said. Finding work and living space is another big problem. In short, the artist's existence is precarious at best, she said.

In the United States especially, there is a prevailing attitude that an artist doesn't quite matter, Paley said. For example, not long ago, she went to Sacramento to a hearing on some legislation to benefit artists. According to Paley, one legislator stood up and said, "Let the bums go to work"—an all-too-common sentiment.

Paley has plans to create Change West, a fund for needy artists patterned after Andy Warhol's and Robert Rauschenberg's "Change," which provides loans and grants for artists who, for example, need medical attention.

There are problems for the non-profit organization besides the usual struggle for funds. One big problem is that commercial art galleries tend to regard the center as competition.

Paley wants to reassure the galleries this is not the case by sponsoring "galleries night" soon.

"We are not trying to undercut the galleries," she said. "We're the best friend the galleries have."

The center wants to put interested people in contact with the artists or their galleries. "If we find a buyer for them, we send them to the gallery," Paley said. The role of the center is a intermediary, she said.

Already the center has made 483 referrals to artists who did not have the "visibility" they needed. The Center in return asks a 10 percent donation from any sale that is made. "There must be some sharing. We can't be in business so that some profit-making organization can feed on us," Paley said.

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